

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3736.

SATURDAY, JUNE 3, 1899.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

BRITISH ARCHÆOLOGICAL ASSOCIATION.—The LAST MEETING of the SESSION will be held at **3, RACKVILLE STREET, PICCADILLY, on WEDNESDAY NEXT, June 7.** Chair to be taken at 8 p.m. Antiquities will be exhibited, and the following Papers read:—
1. 'Notes on some Medieval Châteaux and Dwellings in France,' by Mrs. COLLIER.
2. 'Symbolism,' by ANDREW OLIVER, Esq.

GEORGE PATRICK, Esq., A.R.I.A., Hon.
H. J. DUKINFIELD ASTLEY, M.A., J. Secs.

ROYAL GEOGRAPHICAL SOCIETY.—The ANNIVERSARY MEETING will be held (by permission of the Senate) in the HALL of the UNIVERSITY of LONDON, Burlington Gardens, W., on MONDAY, June 5, at 3 p.m. Sir CLEMENTS MARKHAM, K.C.B., F.R.S., President, in the Chair. During the Meeting the Council and Officers will be elected for the ensuing year, the President will give his address, and the Gold Medals and other awards of the Society will be presented.
The ANNUAL DINNER of the SOCIETY will be held on the Evening of the Anniversary Meeting, at the HOTEL METROPOLE, Whitehall Place, Whitehall, S.W., at 7.30 p.m. Dinner charge, 12s. Friends of Fellows are admissible to the Dinner.

WORCESTER MUSICAL FESTIVAL.
SEPTEMBER 13, 12, 13, 14, and 15.

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F. MABEL ROBINSON, Secretary.

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LITERATURE

The Diary of Samuel Pepys. Edited by Henry B. Wheatley.—Vol. IX. Index.—Supplementary Volume. *Pepysiana*, or *Additional Notes on the Particulars of Pepys's Life and on some Passages in the Diary.* (Bell & Sons.)

MR. WHEATLEY has now completed his splendid edition of the immortal 'Diary' by an Index such as it has always been the desire of students of Pepys to possess. The full value of it can only be proved by time, but so far as we have been able to test it, it is as accurate as it is copious. That names mentioned outright are sometimes described as "alluded to" is a venial offence; so long as the reference is there and correctly given the purpose of an index is satisfied.

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And therefore all who have not yet read the 'Diary' may be advised to read it; and those who have already read it to read it again, though this is perhaps unnecessary; for as appetite comes in eating, so the desire to re-read the 'Diary' comes in reading it. Few can read its pages carefully and intelligently without desiring from time to time to recur to it, if only in a casual or desultory way.

Of the historical entries in the 'Diary' the most important, owing to the official position of the writer, although they have been

almost utterly neglected for others, are those which relate to the navy and especially to naval administration. In connexion with these a curious point is recalled by Mr. Wheatley, who, while questioning Mr. Oppenheim's contention that Pepys was the first Secretary of the Admiralty, and as such was the representative of the "Keeper of the King's Ships," accepts Mr. Oppenheim's opinion that the Clerk of the Acts was the representative of the Keeper. Two years ago in referring to this we suggested that the true representative of the "Keeper of the King's Ships" was the Navy Board, in its collective capacity; that the office was, in fact, put in commission, with somewhat increased powers, by Henry VIII., and so continued. That the Keeper was sometimes called Clerk of the Ships, and that this same title was also used to denote the Clerk of the Acts, does not seem to be sufficient proof that the Clerk of the Acts exercised the same power or jurisdiction as the Keeper of former days; nor does anything that we read of Pepys's work point to his ever having enjoyed that power, or to his having been capable of exercising it. As to the questions of the office of Keeper being merged in that of Secretary, and of Pepys being the first Secretary, we fully agree with Mr. Wheatley that Nicholas and Coytmor and Blackburne and Coventry were effectively secretaries of the Admiralty as much as Pepys was, or—*mutatis mutandis*—as Sir Evan MacGregor is.

Of Pepys, as Clerk of the Acts, Mr. Wheatley has, of course, much to say, and, amongst other things, suggests that "the many instances of his ill-humour with Penn which are recorded in the 'Diary' were caused by jealousy. He says:—

"Penn wished the Commissioners to take rank in the office in accordance with their relative social positions. Pepys was determined that he alone should be master in his own office, so that he was constantly anxious to prevent Penn from taking precedence of him."

Mr. Wheatley has, no doubt, very good reasons for this opinion, though he does not refer to them; but it is inconceivable that Penn could question Pepys's right to be "master in his own office," and at the Board he would take precedence as a matter of course. Whatever jealousy Pepys may have felt on this account, the 'Diary' is at least evidence that he was much annoyed by Penn's finding fault with his negligence (March 17th, 1665/6). "I need no new arguments," he wrote, "to teach me that he is a false rogue to me and all the world besides." But, says Mr. Wheatley,

"it is evident that the strong words used in the 'Diary' were only the hot expressions of passing feelings.....The diarist was accustomed to set down unfavourable opinions (formed on the spur of the moment) of persons to whom he was attached."

And again:—

"There is one warning that it is necessary to give to readers and quoters of the 'Diary.' We must remember that the entries were made at the moment, and therefore if a man offended the writer his condemnation was set down while the accuser was still under the influence of hot indignation. In cooler moments Pepys would probably have written differently or have modified what he had written."

This is no doubt true in the main, but scarcely applies to the terms of abuse which

were systematically lavished on Penn. To call him a "false rogue" for reporting Pepys's negligence was human nature; but without any special offence, and day after day, to note that he was "a counterfeit rogue," "a cunning rogue," "a cowardly rogue," "a mean rogue," "a hypocritical rogue," "a coward," "a coxcomb," "a very villain," "the falsest rascal," and so on, does not imply hot momentary passion, but well-developed hatred, kept under control when it suited the writer's interests.

Of Pepys himself Mr. Wheatley says much, both in his own person and by quotations from others; and though his readers do not always find themselves in agreement with his views, they can readily admit that his more intimate knowledge of the man's writings, which in this case are the man's secret thoughts, secures him a superior right to a decided opinion. They will, at any rate, be perfectly at one with him when he says:—

"The publication of the 'Diary,' although it has enhanced Pepys's fame, has been disastrous to his reputation, and we have here a remarkable illustration of the truth of the proverb that no man is a hero to his *calet de chambre*. When reading the 'Diary' we may be said to stand at his daily toilet.....Truly 'familiarity breeds contempt,' and we often find it difficult to appreciate the character of the man who says something more foolish than we think we should say ourselves. It is the old experience that the reticent fool is more likely to be thought highly of than the garrulous wise man. We have gained so greatly by the garrulosity of this man that we ought to be grateful to the writer and attempt to do justice to him, in spite of the temptation to think lightly of him in consequence of his confessions."

It is more difficult, however, to agree with Mr. Wheatley when he goes on to express his opinion that Pepys was "essentially a patriot," "a thoroughly honest man," one who never "did what he was unable to approve on account of a bribe," or when he adopts Mr. Elsworth's encomiastic lines:—

To his duty he's true, and wherever he sees
The navy despoiled he speaks out like a
man;.....
Our seamen's complaints find him urgent to aid;
If timber be stolen, or rotting in heaps,
And the honour of England seems nearly betrayed,
Up starts to the rescue undaunted Sam Pepys.

We cannot but remember an interview between Pepys and Sir William Warren on September 16th, 1664, when

"he brought to me, being all alone, 100*l.* in a bag, which I offered him to give my receipt for, but he told me no, it was my own, which he had a little while since promised me, and so most kindly he did give it me, and I as joyfully, even out of myself, carried it home in a coach, he himself expressly taking care that nobody might see this business done."

Or another entry, on February 6th, 1664/5:

"With Sir W. Warren and have concluded a firm league with him in all just ways to serve him and myself all I can, and I think he will be a most useful and thankful man to me."

If this agreement was altogether honourable, it does not read like it, and it appears, from other sources, that Warren's very large and important contracts were not always quite honestly executed. But any speculation or illicit gain of which Pepys may have been guilty was trifling in comparison with the wholesale malversation of the public money by the king. When the king plundered by the hundreds of

thousands, it was almost pardonable for a loyal subject to follow his example afar off. And now, two centuries after Pepys's death, we may say the money has gone, but "literæ scriptæ manent," the 'Diary' is still with us. Among the many incidental points to which Mr. Wheatley calls attention may be mentioned the frequent changes of servants, which show that in this "there was little difference in these matters from those of our own time"; and, again, "there is nothing in the 'Diary' to corroborate the popular idea of an almost universal prevalence of a canting diction" during the Commonwealth. We might add—though this has but little to do with the 'Diary'—that the absurd Christian names so often spoken of are mostly, if not entirely, figments of the imagination. If they were matters of fact they would tell of a much stronger and more general Puritan feeling in the reign of James I., when Cromwell's soldiers were baptized, than history has recorded.

We cannot conclude without bearing explicit testimony to the obligation we are under to Mr. Wheatley for this handsome and virtually complete edition of the 'Diary'; without congratulating him on having brought his labours to a successful termination; and, above all, without expressing a hope that no long time will elapse before he feels able to proceed to the publication of the Tangiers 'Diary,' a most important, if sometimes narrow-minded contribution to naval history, and of the correspondence which, showing Pepys as an older man, will almost certainly place him, in many respects, under a more favourable light. Mr. Wheatley has done so much so well that the highest acknowledgment we can offer him is our urgent request that he should do more.

Early Italian Love-Stories. Translated by Una Taylor. (Longmans & Co.)

ONE need not, perhaps, be especially straitlaced to feel some surprise at finding an English lady undertaking to introduce to English readers a selection from the Italian *novelle*. "Love-stories" she calls them; and no doubt the poverty (or politeness) of language allows us but one term to denote, say, the sentiments of Palamon and Arcite on the one hand, and those of Nicholas and Absolon on the other. It is, however, with the latter species that the *novelle*, as a rule, are concerned. "Realism," says Bartoli, "is the characteristic of the art [of story-telling] in Italy"; and that there may be no doubt of his meaning he also explains how "the little stream of sensuality which trickles at the origins of our literature will go on receiving nourishment from new and abundant waters, and will become a royal and majestic river." Well, that is his way of putting it; and if he means that the *novella*, at first naive, often coarse, seldom, to speak strictly, licentious, took on the last quality in the hands of Boccaccio—whose light-heartedness and bonhomie, however, blunt the edge of disapprobation—and in the next two centuries acquired more and more of the spirit of the society it diverted, till it culminated in the perversities, brutalities, and prolixities of such men as Straparola, Giraldis, and Bandello, few persons in this country

will desire to contest his judgment. Also, they will thankfully endorse Miss Taylor's remark that "English language and English feeling offer no equivalents for the diction and no counterpart for the sentiment of the lost centuries [whatever that may mean] of the Italian Renaissance 'Novella.'" How true this is may be seen from the amazing transformation effected by Shakspeare in the treatment of the stories which he borrowed from that source. Two of these, the originals of 'The Merchant of Venice' and 'Much Ado,' as told by Giovanni Fiorentino and Bandello respectively, appear in Miss Taylor's collection, and are, indeed, the two best things in it. But little more than the bare story is to be found in them, and that ponderously and conventionally narrated. There are no Lorenzo and Jessica, no Benedick and Beatrice, no Dogberry; least of all is there any "Kill Claudio." The springs of laughter and tears are alike absent. As a measure of Bandello's taste and tact, it may be mentioned that in his version of the story the person who corresponds to Don John in the play, the treacherous destroyer of an innocent girl's reputation, a cad who in any other country in Europe would have been kicked out of decent society, is married at the end to her sister.

Of the other stories two are derived from Boccaccio, neither of them representative of him at his best, one being extravagant and the other a trifle ghastly. Three are from Masuccio, a writer who has not even the Tuscan elegance, and who seems to have first set the fashion of the brutal and bloody tales which make up the great part of his successors' repertory; two from Giambattista Giraldis, commonly called Cinthio—Miss Taylor, by the way, seems to think it was Christian name Giraldis, surname Cintio—of which it can only be said that, while not quite so repulsive as some of his, they are as preposterous as any. One is about a wife who dresses up in her husband's armour to fight an enemy of his, whom he could quite well have polished off himself. The other tells how another matron falls in love with a beautiful youth; yet such is her virtue that though her adoring husband begs her in plain terms not to mind him, she prefers pining to death, consumed by a devouring passion. "Even retold" (if we may borrow a phrase from the preface), "the charm of this does not wholly evaporate."

The dozen is completed by a story from Sebastiano Erizzo—the old tale of Charlemagne, the dead mistress, and the ring, diluted from Petrarch; and two from Straparola, an author in whom Miss Taylor must be unique in having found anything "exquisite." The examples of him furnished here are fairly characteristic, the first being in the original extremely coarse, while such point as it has is as old as the story of Sir Tristram. The other, in which a girl swims at night across an arm of the sea to her paramour until her brothers find her out, and by an artifice cause her to lose her way and get drowned, is a good specimen of the monstrous embodiments of lust and cruelty which Italy presented in the sixteenth century; for it must be remembered that though the stories contained in this book are lumped together as

"early," two centuries separated the telling of the first and the latest of them, and in those two centuries of the history of the peninsula was packed as much wickedness of every sort as all the other countries of Europe put together could show, and the literature faithfully reflects it. There is no question here of "conventions." One has only to read the memoirs of decent French people of that age to see the reputation which Italians bore even in that not particularly strict country. To say that, "for better or for worse, our social decalogue [] was not their law, their evil was not our evil, nor their good our good," hardly improves matters; the same might no doubt be said of the Cities of the Plain. And therefore we say again, one would not exactly have expected to find a woman choosing for special study a field of literature of which the inexhaustible themes are the dishonour of her own sex and the brutality of the other.

So far as the translation goes there is not much fault to find. The style is somewhat affected and "precious," but the sense is usually given correctly—where it is fit to be given. "Tra i cittadini e quelli del Contado" does not mean "between the citizens of that country"; and we wonder where Miss Taylor supposes "Porto Pireo" to be, and why she makes it "three hundred miles" from Athens when the original says "venti stadi." Also, we should like to know how you "strike sail for" a port.

Mr. Ford's illustrations are graceful, if not particularly original in character. In the one to 'The Defeat of Grazia' the sex of the victorious combatant is plainly indicated in the way she handles her weapon.

A Thousand Days in the Arctic. By Frederick G. Jackson. 2 vols. With Maps and Illustrations. (Harper & Brothers.)

'A THOUSAND DAYS IN THE ARCTIC' is a taking title for a book, and one, moreover, very appropriate in the present case, for Mr. Jackson actually did spend 1,124 days within the Arctic Circle, and during a residence of nearly three years in Franz Josef Land the solitude of himself and his companions was only twice broken: once in June, 1896, when Nansen and Johannsen unexpectedly made their appearance from the North; and again in July of the same year, when the Windward arrived with fresh provisions.

Three Polar nights, extending over 364 days, were spent in a small hut erected on Cape Flora and named Elmwood (after the comfortable residence of Mr. Alfred Harmsworth, whose munificence made this expedition possible), although its principal room only measured twelve by thirteen feet. In this room there lived at one time three bear cubs, a bitch and her six pups, and eight grown-up men, and still, Mr. Jackson says, "we were as cheery and jolly as crickets, and everything went on smoothly and pleasantly." One reason for this was that the hours were spent in well-regulated activity, and the depression complained of on some Arctic expeditions seems not to have been experienced. If the sun is absent throughout the dreary winter, the moon at regular intervals cheers the benighted resident:—

"Once a month we get the eagerly looked-for moon, which, if the sky is clear and the weather is calm, entirely alters the aspect of the landscape. Then the fantastically irregular surface of the great ice-floes, the frost-covered cliffs, and the slopes of the eternal glaciers silently and slowly flowing to the sea, are lighted up with a silvery brightness, and all is still and peaceful. Everything in life appears more cheery. Long runs on ski are taken, and should a bear make his appearance and a chase ensue, the day is a red-letter one indeed."

The scientific work done by Mr. Jackson and his companions, among whom Mr. A. B. Armitage and Dr. R. Koettlitz more especially distinguished themselves, is deserving of the highest recognition. Franz Josef Land, in the course of five sledge journeys and a whale-boat expedition, was definitely proved to consist of a group of ice-capped islands, and not an outlying portion of an Arctic continent, extending perhaps to the Pole, and offering special facilities for reaching that mathematical point. Admiral Sir F. L. McClintock, in a preface to these volumes, very properly calls attention to the fact that these sledge journeys were carried on under the most difficult conditions, owing to the rapid currents between the islands, which keep the ice almost constantly in motion, and to the sudden and extreme changes of temperature, from intense frost to rapid thaw. Of the sledge journeys, that of the spring of 1895 reached furthest north, to 81° 19', and led to the discovery of Queen Victoria Sea, which may possibly prove as navigable as is the sea to the north of Spitzbergen; whilst that of 1897—all round Alexandra Land—was the most extensive. This latter was attended by exceptional hardships. Mr. Jackson had started with six sledges, one pony, and twelve dogs; but the pony died and so did seven of the dogs, in consequence of which three of the sledges had to be abandoned, and every article of Arctic equipment that could be dispensed with had to be thrown away. The hard-trying voyagers therefore hailed the shelter of Eira House with delight, and eagerly picked up cigar ends which had been thrown away by Mr. Leigh Smith's party fourteen years before.

"Never probably was any tobacco more appreciated than those few odds and ends that day, for we had been out of tobacco for some time past."

During this journey Mr. Jackson eagerly looked out for Giles's Land, and as he did not find it in the position assigned to it on a German map, he somewhat rashly, it would seem, jumped to the conclusion that it is non-existent. The fact is that Giles's Land is identical with White Island, lying about thirty miles off the north-east point of Spitzbergen, and recently visited by Prof. Nathorst. The name ought therefore to find a place upon our maps, as ought also Wiche's Land, of whose identity with King Charles's Land (thus named by Heuglin) there can be no doubt.

Geography has profited most largely from this expedition, as might have been expected; but no opportunity has been lost to promote other departments of science. Thus Dr. Koettlitz, in an appendix, deals very ably with the geology of the archipelago, which is built up of Jurassic strata underlying a cap of basalt, and exhibits in its continuous beach-lines ample evidence of a

considerable upheaval at a comparatively recent date. The fossils discovered point to a period when these Arctic lands, too, were clothed with luxuriant verdure. The meteorological notes fill sixty-four pages, but are of so fragmentary a nature that the reader anxious to be informed of the quantity of precipitation or the number of days on which snow fell will consult them in vain. It is pleasant to learn that a separate volume is to be devoted to the strictly scientific work accomplished, and we trust Mr. Jackson will then publish a map of the entire archipelago on a scale sufficiently large to embody the whole of the information collected by him, and show his own routes with those of his predecessors. The five maps now reproduced are scarcely more than sketches, and do not appear to do justice to the excellent surveys made by the members of this expedition.

Commercially Franz Josef Land does not promise much. Lignite is found, but no one is ever likely to go in search of it to so distant a region. Animal life is still plentiful, and in the course of three years Mr. Jackson and his companions shot 97 bears, 38 walruses, 2 seals, 3,014 looms, 124 roches or little auks, 110 dovekeys, 53 gulls, and a few other birds (including only 3 eider-ducks); but towards the end of their stay bears were getting scarce, and the conclusion is recorded

"that even in a country so rich in animal life as Franz Josef Land is, it would be a question of only a few years to kill out all the larger game there."

Old reindeer horns were discovered; but the reindeer has long since disappeared, not owing to the pursuit of man, but because the advancing ice-cap forced it to retire until the want of food, disease, and bears put an end to its existence.

No right whale was seen, although bones of the sort were discovered on raised beaches fifty feet above the sea-level. Narwhals were seen on one or two occasions, as also two shoals of white whales, but never any finners or bottle-noses. Seals, too, were anything but plentiful, the only species discovered in numbers being the ringed seal or floe-rat, upon which the bears mainly depend for existence, but these possess no mercantile value. Walruses were fairly numerous, but Mr. Jackson more than doubts whether it would "pay steam-whalers to visit Franz Josef Land to take them" two years in succession. The Balena, of Dundee, which turned up in July, 1897, took 525 of these valuable animals; but the Diana, which put in an appearance a little later in the season, only took 25.

Future Arctic explorers will find in these volumes much information of a practical nature, which it behoves them to take to heart. Thus Mr. Jackson expresses a decided opinion that ponies are far superior to dogs or reindeer for travelling over hard snow or ice, although dogs, being less heavy, are preferable over rotten ice, and ponies altogether out of the question as soon as open water has to be crossed. During the remarkable sledge journey around Alexandra Land a single pony pulled a weight of 820 pounds, whilst twelve dogs were needed to pull 783 pounds. Dogs, moreover, are most troublesome animals:—

"The great trouble I had with them was their propensity for killing each other. One dog would get into disfavour with the rest of the pack, and become ostracized from canine society. One of them would then pick a quarrel with him, in which he would generally get worsted, as fair play with these dogs, as with some men, is an unknown quantity, and he would then be set upon by the whole pack, and be torn to pieces. I lost more dogs through this unpleasant propensity than from any other cause."

Mr. Jackson had asked that ponies should be sent out to him; but the Windward brought four reindeer instead, which proved worse than useless; and when the same vessel, in 1897, returned with no draught animals at all, although he was anxious to make a push for the Pole, he had no option but to abandon the enterprise.

Another point upon which the writer insists with some emphasis is the uselessness of lime-juice as a prevention against scurvy. If that dread disease has practically disappeared from our navy and mercantile marine, this is due not to the lime-juice administered to unwilling sailors, but to shorter passages, and more especially to better food. "The use of lime-juice neither prevents nor cures scurvy," so we are told, and Mr. Jackson in confirmation of this triumphantly points to the fact that whilst scurvy broke out on the Windward in spite of the lime-juice, none of his own party had a symptom of scurvy, although living under similar conditions for three years. He ascribes this immunity entirely to the exclusion of tainted tinned meats and the large use of fresh bears' meat, and his opinion has since been amply confirmed by experiments with monkeys carried on by Dr. Vaughan Harley.

These two beautifully illustrated volumes should be doubly welcome just now, as news may shortly be received from Mr. Wellman, who in August last somewhat unceremoniously appropriated the house at Cape Flora, which he transferred to Cape Tegethoff, and hoped to be able to reach Cape Fligely, whence in the course of this spring he proposed to start for the Pole, whilst the Duke of the Abruzzi is even now on his way to Franz Josef Land, with the intention of making a similar attempt next spring.

A History of Egypt under Roman Rule. By J. G. Milne. (Methuen & Co.)

THIS is vol. v. of the history edited by Prof. Flinders Petrie, to which he has himself contributed vols. i. and ii., Prof. Mahaffy vol. iv. (just published), while the remaining iii. and vi. will be the work of the editor and Prof. S. Lane-Poole respectively. The present volume may well be described as one which would have been far shorter to read if it had been twice as long. Mr. Milne's disposition of his materials is ingeniously devised to cause the reader trouble. Rejecting the commonplace device of foot-notes, he attaches 557 minute numbers to words in his text. His readers consequently have to turn to an appendix where each of these numbers is followed, very rarely by a citation, generally by a reference to some of the many collections of papyri. If his library does not contain all these—and they are both many and costly—the scholar must wait till

he can go to a public library and surround himself with a dozen folio and quarto tomes of Greek texts. But even the wealthy student who possesses all the published papyri of the Roman epoch is likely to have read and worked so many years that his eyes will not distinguish in lamplight the minute numbers of Mr. Milne's references. He must, therefore, have a magnifying glass at hand, and must also take care not to hold the book at such an angle that the shiny paper on which it is printed reflects the glare of the lamp. When all these conditions are satisfied, he will be able to profit, and profit greatly, by Mr. Milne's learning. But a tithe of the references, had they been accompanied with quotations of the texts referred to, would have rendered the book far more interesting and satisfactory to any but the minute specialist. Even to criticize such a book thoroughly would require an examination of texts lasting for a good many weeks. The plan of making this history of Egypt mainly a catalogue of monuments and texts referring to each period was inaugurated by Prof. Petrie himself in the earlier volumes he has published. But these may fairly be called a mere collection of the materials of a history of Egypt. Let us hope that he may prove the Tillemont to some future Gibbon.

The period undertaken by Mr. Milne is decidedly the least attractive in the long history of Egypt, while the materials for studying it are myriad, but in scattered scraps hard to be mastered and co-ordinated. The present moment is, moreover, singularly inopportune, seeing that two new mines of material are not yet, but will shortly be, accessible, viz., the enormous residue of Mr. Grenfell's Oxyrynchus papyri (one volume only is as yet published), and the great work on the Ostraka of Prof. Wilcken, which is actually finished, but not yet published. These new mines of material will certainly add to, and probably modify, many of Mr. Milne's conclusions. Yet it would be wrong to complain of this premature birth. A great deal was already known, and never yet co-ordinated. This, at all events, Mr. Milne has done, and done well, and we owe him our sincere thanks, though, of course, there are points upon which he has not given us entire satisfaction. At the very outset he repeats the current statement that the Romans took over the whole administration, fiscal, criminal, local, of the Ptolemies, and made as little change as possible. Perhaps he was not familiar enough with Ptolemaic papyri to observe that this can hardly be true, seeing that, among the score of officials whom he enumerates as controlling the country, only three or four have titles identical with those of the Ptolemaic officials in our papyri, and the duties of these three or four seem totally altered. On the other hand, the officials to be met with all through the early papyri are either wholly absent from, or very rarely named in, the later documents. In the Revenue Papyrus, for example, the *akonomos* and *antigraphos* occur on every page; the *dioiketes* is the final authority. All this is strange to the Roman period. The Ptolemaic police are always *φυλακται*, the later *φυλακες*, and there are many other names which imply a deliberate change of system;

the *architect* (commissioner of public works), so prominent in the Petrie Papyri, disappears; so do the *epimeletes* and several other officials connected with the administration. This complete revolution in the official nomenclature is a fact so striking that it is a wonder it has escaped Mr. Milne's attention, and it surely points to some change of management made by the Romans. Either they created a host of new officials, superseding the old ones, or they deliberately renamed them. What was their object in so doing? We are unable to answer this question except negatively. It cannot possibly have been done by people who wished to take over without change the Ptolemaic administration.

It is difficult to agree with the author that the solitary statement of Dio Cassius, that Augustus took away the senate from the Alexandrians, establishes the existence of such a senate in Ptolemaic times. The silence of the documents (which often mention demes or tribes) seems conclusive against it, seeing that among the few and scanty documents from Ptolemais we have found direct mention of its senate. No one can read Ptolemaic history without feeling that the Macedonians and the mob were the acting forces in the city. In such a scene as the accession of Ptolemy V., so fully described by Polybius, the total absence of all mention of a senate will be conclusive to any man of common sense. We commend to the author a further study of this negative evidence, which ought to convert him.

It is, perhaps, in the conclusions to be drawn from the Greek period for the Roman that this book will be found to be weak. For instance, he discusses in a learned appendix the title *Διαδεχομενοι*, which seems to mean acting magistrates, in the absence of colleagues or superiors; but in all the argument he never mentions that under the later Ptolemies the title *των διαδοχων* is quite common, and very possibly the forerunner of the other. If so, the latter may be used to explain the former, which has been much discussed, and both may possibly mean that certain magistrates were entitled by law to act for others in their absence, and that this right became a special privilege, applying to persons who had no office, but could act whenever a temporary vacancy occurred. Mr. Milne has printed in a useful appendix his transcriptions of texts on stone in the Gizeh Museum which refer to his period. But why has he omitted the interesting Hadrianic inscription concerning the new road from the Red Sea to Antinoë (Kenah), to which he refers, in a stray note, as known to him?

The book is full of illustrations which are excellently selected, and therefore instructive. But in many cases they have turned out too black, and thus indistinct. Here and there may be found in this solid and learned work a statement which is surprising. Thus Mr. Milne adduces, as evidence of the length of time news took to travel from Rome to Alexandria, the coronation of Pertinax on January 1st and its proclamation in Egypt on March 6th. Does he imagine that the ancients, whose sailing vessels always carried oars and rowers, took seven weeks for this journey? He says that the eating of some portion of a Roman officer, as part of a solemn conspiracy against the rule of M.

Aurelius, was "an act of ceremonial cannibalism typically Egyptian." What does he mean? We hope he does not take the scurrilities of Juvenal as a fair sketch of national character. The Egyptians in revolt were cruel, and tore people in pieces. Cannibals they were not since the times of Mr. Petrie's "new race."

A Grammar of the Bohemian or Czech Language. By W. R. Morfill. (Oxford, Clarendon Press.)

It is agreeable to find that Mr. Morfill, well known as a scholar in Bohemia, has written a Bohemian grammar, and been able to secure its publication by the Clarendon Press. Whoever considers how very slowly in the West right notions of the Slavonic East find admittance, and how difficult it is to fight against the disparaging and widely spread representations of the Germans—further, whoever takes into account the antipathy against the Slavonic world which is likely to prevail in England in consequence of political rivalry—will see what an important step Mr. Morfill has succeeded in taking. This new result of his many years of effort against almost insurmountable obstacles ought to be welcomed.

These efforts are eloquently expressed in the introduction to this handsome little book. "I have compiled this grammar in the hope," the writer says,

"that a study of the Bohemian language and literature may induce Englishmen to feel sympathy with the struggles of a noble Slavonic people. Few countries of Europe have made greater efforts in the cause of religious and civil liberty; and the renaissance of Bohemia in the second decade of the present century must be reckoned as one of the most extraordinary phenomena which the world has ever witnessed. The enthusiasm of a few scholars gave rise to a great political movement. The national spirit was there: it only wanted to be quickened."

"As yet," he adds further on,

"we have been too content to learn about the Bohemians from people who are interested only in depreciating them."

The writer supplies in his introduction, in the first place, a list of the Slavonic languages, showing the place among them occupied by the Bohemian and the cognate Slovak idioms. He regrets the separation of Slovak from literary Bohemian, adding that "the Slovaks are thereby only playing into the hands of their enemies." Then follows a cursory sketch of Bohemian literature, touching, of course, only on the prominent points, and including a concise, but expressive criticism of the literary merits of Stitný, Hus, Chelčický, Daniel Adam z Veleslavina, Hrubý z Jelení, Hájek, Komenický, and men like Dobrovský and Jungmann. Then reference is made to the work of the strictly scientific grammarians Miklošič and Gebauer, and to Bohemian handbooks, helps for learning English, &c.

The grammar itself is evidently written with a view to a particular sort of student. It is plain that the author does not think it likely that anybody will go to his book for conversational fluency in Bohemian. He expects pupils who are philologically well trained, and wish to obtain a theoretical knowledge of the language. He analyzes first the phonology, then accidence and syntax in the well-known order. Everything

is stated with the greatest possible brevity. After this connected sketch of the whole theory of grammar, the author proceeds to practical exercises, and appends selected "passages to be translated into Bohemian." They are mostly from Tomek's 'History of Bohemia.' After that follow four pages of "Some Bohemian Phrases"; then "Selected Passages illustrating Special Idioms and Syntax," with English translation; then twelve reading lessons in verse and prose; Sládek's translation of Coleridge's 'Kubla Khan'; and in the last place eighteen pages of a Bohemian-English vocabulary.

Here and there some details challenge criticism or even opposition; but if we consider the difficulties an Englishman must find in the rich, but most complicated and puzzling grammar of the Slavonic languages, Bohemian scholars will readily admit that Mr. Morfill, who is best known as a student of Russian, has also an unusual command of their language and its grammar. He had, moreover, evidently great difficulties with the orthography. He no doubt wrote his Bohemian correctly and properly, with all the diacritical marks on the letters; but these, of course, are to the English compositor completely strange, and the proof-reading must have been most wearisome. No wonder that his attention flagged and that there remain in the book a number of wrong, or at least wrongly placed, diacritical marks. To this it will be necessary to attend in a new edition of his meritorious work.

NEW NOVELS.

When the Sleeper Wakes. By H. G. Wells. (Harper & Brothers.)

THE world having survived the attack of the Martians, Mr. Wells carries on its history a stage further, and shows us what it will be two hundred years hence. The blasphemer will say, after reading Mr. Wells's prognostications, that it is a great pity that the Martians did not clear the whole place out, for a duller and more disreputable world than it becomes, always according to Mr. Wells, it would be difficult to conceive. The chief innovation to be introduced is flying machines, which are to be of two kinds—*aëropiles*, a sort of flying private hansom, and *aëroplanes*, a volatile omnibus of huge capacity. For the rest, London and other cities will be entirely roofed in, sweating will be a worse abuse than ever, and phonographs will take the place of books and newspapers. The Salvation Army will be interested to hear that its match factories are the germ of a vast system of slave labour, or something very like it; and as for the morals of our great-granddaughters, the less said about them the better. The method by which Mr. Wells leads up to all this arid prophecy is by giving a man of this age a cataleptic trance for two hundred years, when he wakes up to find that his wealth, increasing at compound interest, has made him virtually master of the world. At the end of the book he has an exciting fight from an *aëropile*; but on the whole he is a sorry, incoherent creature, who does not make the most of his opportunities. Mr. Wells cannot be congratulated on his latest effort; it is not very ingenious, and it is distinctly dull.

The Secret of Lynndale. By Florence Warden. (White & Co.)

The Farm in the Hills. By Florence Warden. (Sands & Co.)

TIME was when Miss Warden's power of mystery-making was of value to her, but 'The Secret of Lynndale' shows no return of that faculty. The secret is from the first a *secret de Polichinelle*. One knows by instinct in the case of the two brothers that the seeming villain will turn out the "good man and true," and *vice versa*. And when all comes out the amount of villainy and heroism is not very great. Miss Warden, though far from impeccable in her style, is often bright and pleasant, especially in her dealings with the young of either sex. Her plot looks rather "made-up," and produces little sense of probability. The characters are done in an "anyhow" sort of fashion, but are, in spite of their slightness, not unsuggestive of human beings. We have heard and read worse nonsense than Anthony's, and its extreme prettiness serves for a time to put a reader off the scent. The serious sentimentalisms of the other brother are less amusing, and his conduct is somewhat incredible. We cannot—in spite of evidence to the contrary—help thinking that Miss Warden could do better things than this, in her own line, we mean, of course.

Another of Miss Warden's facile arrangements in crime is called 'The Farm in the Hills.' It is a simple tale of misadventure—not altogether unassisted—in the wild Welsh hills. The episode produces the effect of being far-fetched and of lacking spontaneity. It suggests a mere pot-boiler, and has not really one good thrill in it despite elements that should make for gruesomeness. But readers are kittle cattle, and thrills are capricious affairs, and who shall say what is or is not warranted to produce them?

Two in Captivity. By Vincent Brown. (Lane.)

THE abundant cleverness of this book is neutralized by the gruesome nature of its subject. The bulk of the volume is a dialogue between two habitual drunkards, described as gentle and refined persons whose minds have been unhinged by a tragedy. The writer's skill is shown in his choice of words and description of scene and background, and is similar in kind to that which characterized two prior publications. But we fear it is impossible to derive much pleasure from his latest volume.

Shueypingsin: a Story made from the Chinese Romance 'Haoch'ichuan.' By an Englishman. (Kegan Paul & Co.)

THE Chinese are an unimaginative race, as their novels show. Their plots are generally of the child's story-book order, and the incidents are related with the most minute detail and in the most matter-of-fact manner. As in their plays, every character has to describe himself or be described in every particular, and the reader is kept fully informed in plain terms of the motives of every action. The result is a prolixity which would make a literal translation of a Chinese novel absolutely unreadable. Of all their romances the 'Haoch'ichuan' is the best, and as such it was chosen by

Bishop Percy and Sir John Davis for translation into English. Neither, fortunately, is quite a literal translation, and of the two Sir John Davis's is decidedly the more readable. All the long, wearisome dissertations are omitted, and the material is condensed so as to bring into relief the leading incidents without tiring the reader with pointless maundering. The present work is a still further condensation of the original Chinese, and relates only some of the leading adventures of the heroine, Shueypingsin. This young lady, like some western heroines, is described as being perfectly beautiful and marvellously talented, besides being a prodigy of virtue. Her father being in exile, she is left to the care of a rascally uncle, who desires to get the management of his brother's property into his hands by marrying off his niece. He readily, therefore, falls in with the views of a rich Don Juan whose passion, being inflamed by the reported beauty of the heroine, tempts him to make her his wife. The whole plot, which is practically a series of separate adventures, turns on the machinations of this would-be bridegroom, who resorts to every stratagem to gain his end. The hero, who is a Mr. Tieh, otherwise Mr. Iron, is a model of all the virtues, and, in addition, possesses enormous strength and infinite wisdom. In each crisis in the career of Miss Shueypingsin (Miss Icehearted Shuey) he appears as a *deus ex machina*. His qualities attract the attention of the heroine, whose beauty stirs to its depths the nature of the hero. But in all their adventures they act up even to the extreme limits of Chinese decorum, and on the only occasion which might have been open to comment, that is, when the heroine takes the hero into her house to cure him from the effects of an attempt which had been made to poison him, we are expressly told that she declined to converse with him except from behind a screen, and that though she devoted herself to concocting his medicines, she invariably left them to be administered by her maids. It is needless to say that in the end all the enemies of this moral pair are brought to shame, and the couple stand out as monuments of virtue for all time. The 'Haoch'ichuan' in the original is noted for the excellence of its style, and there are few books in the language which would repay better the attention of students of modern Chinese. But, as we have remarked, to translate it literally would be to produce a work which would be a wearisome task indeed, and "an Englishman" has done well in reproducing only the leading incidents of the story.

Adrian Rome. By Ernest Dowson and Arthur Moore. (Methuen & Co.)

MR. Dowson and Mr. Moore have, as they might themselves say, "sandwiched" between their pages a good many sayings of the kind that just now pass muster as epigrams. Some of them are as good as, or better than, the models from which they probably spring. We quote a few: "There is nothing so distinguished as failure except a really brilliant success"; "Don't be hard on the Dean, he's old, you know; he knew better twenty years ago"; "It's a great responsibility to be a ward"; "If you want a dose of Modern Art, Burlington House is

much more accessible than the Salon, and quite as inferior." *Mots* of this sort, and others more or less in the same key, came into favour in the early nineties, and already wear a jaded air. But there is more than this in the substance of 'Adrian Rome.' Like the bonnet in the ballad, this is merely "the ornament on it." The bulk of the writing is not, however, quite so ornamental nor so neat. Several awkward constructions, and a lack of decision in the drawing, are visible. The story itself and the dialogue and characters have some interest. Now and again good scenes and observations the reverse of mediocre may be noted. Adrian is himself a little misty. His rôle is to be the male *incompris* in life, and in death too. We scarce know why the possession of the artistic temperament, the modern outlook, and tremendous wealth should weigh on him so much more heavily than on others in a like case. He appears to be in constant conflict with the real and the ideal; but there seems to be more than this, if we could only catch it, looming in the background.

Forbidden Banns. By Annabel Gray. (White & Co.)

QUANTITY rather than quality characterizes this immensely long novel, in which the hysterical agonies and agitations endured by a mother and daughter in succession are set forth in great detail, and with a fine "derangement of epitaphs." The mother is an innocent bigamist, who dies in an opportune manner on discovering the fact. Her daughter's blighted heart seeks temporary solace in a convent, where her experiences are fantastic, but not more so than all the rest of this decidedly pretentious, and feebly realized story.

For Better or Worse. By Conrad Howard. (Fisher Unwin.)

THIS deplorable story is modestly dedicated to "The Fathers and Mothers of the Twentieth Century." Should any of them, *in esse* or *in posse*, propose to make an alliance with a lunatic, and rear a family of unlikely monsters, such as the author has evolved in this sickly and morbid production, it is to be feared that 'For Better or Worse' will hardly hinder their nefarious projects, since it will, no doubt, have disappeared by that time into the limbo of ephemeral fiction and feebly written tales with portentous morals.

Les Morts qui parlent. Par le Vicomte de Vogüé. (Paris, Plon.)

THE distinguished Academician whose novel we review has not yet learnt the art of constructing a plot. His sketches of French parliamentary life, of the Socialists—and his hero is one—of the Opportunists, of the old Jacobins, and of the Right, are excellent. Nothing can be more vivid than the portraiture; but when he tries to produce action, and to interest us in the private life of his personages, he fails. Very often the defects of a novel are far less visible in the complete book than they were as it appeared in parts. On this occasion the case is reversed; and while the parts were most attractive, owing to the brilliancy of the sketches they contained, the whole is a disappointment.

AMERICAN HISTORY.

A Short History of the United States (Hodder & Stoughton) is a volume in which Mr. Justin Huntly McCarthy competes for popularity with Col. Higginson's 'Young Folks' History of the United States,' but Mr. McCarthy is occasionally inaccurate, as when he writes that the Mayflower sailed "with exactly one hundred men, women and children on board" (the number was 122), and he is sometimes lacking in good taste, as when he writes that "Boston harbour bristled with forts, and grinned with cannon." In the signature of the first Governor of Massachusetts there is no *i*, the spelling being Endecott, while Mr. McCarthy invariably substitutes an *i* for the second *e*; but this blunder is committed by Col. Higginson also. It is an inadequate defence of the harshness and intolerance of the Puritans to say that they did not wish "their ideal community to be disturbed by the presence of others who did not think their thoughts." Mr. McCarthy means to be complimentary to General Oglethorpe, but the following phrase does not fairly represent his purpose: Oglethorpe had "a gracious vitality that was buoyant in the season of senility." Whether "Burke spoke with the tongue of angels" is open to question. The reference made to the expulsion of the Acadians would have been more genially worded if Mr. McCarthy had carefully read what Mr. Francis Parkman has written on the subject. Is there not a touch of bathos in this account of Jefferson: "He loved learning as he loved the law, and he was an excellent performer on the violin"? Mr. McCarthy always writes in the most unkindly fashion about the British. He condemns them in strong terms for burning a part of Washington, and omits a word of censure upon the Americans for burning the Parliament House and library of the capital of Upper Canada. The index which such a work should possess has been added.

Home Life in Colonial Days, by Alice Morse Earle (Macmillan & Co.), is a book which the late Prince Bismarck would have read with as much interest and attention as an American or Englishman. He delighted in Motley's song of 'Old Colony Times,' and in this book these times are presented in their pleasantest aspect. The author has written other works which are creditable to her; but this one is more attractive than any of them, and it is noteworthy for the labour displayed in collecting from a wide area, and bringing within a narrow compass, a mass of particulars about the lives of bygone New Englanders. Her pages are brightened with illustrations, all of them taken from real articles and scenes, many of the articles being rare relics of past days. Life may be endured, despite its amusements, yet it cannot be enjoyed unless the kitchen be in good order. Perhaps the author has not much, if any, personal experience of cookery in the far western region of her native land; but if she had lived for a time, as many Westerners have to live, altogether on salt pork fried with onions thrice daily, on bread which is as indigestible as it is hot, and boiled tea which renders digestion all but impossible, she would be even more enthusiastic than she is about the dietary of the early settlers in America. They had to make their own candles; but their successors can buy far better ones. They had to take their meals without forks; but their successors could not eat a meal without them. They had to weave their own linen; their successors can buy it. To them tea was unknown as a beverage. Many who tasted it as a rarity preferred ale. When their descendants refused to pay duty on tea, substitutes were found for it in ribwort, strawberry and currant leaves, sage, thoroughwort, in Liberty tea made from the four-leaved loosestrife, and in Hyperion tea made from raspberry leaves, which good, but uncritical patriots are said to have styled "very delicate

and most excellent." The bills of fare in American hotels will now be searched in vain for Hyperion tea and similar delicacies of the colonial time. The modes and manners of bygone days in New England have been so carefully examined by the author that she is able to note, what has been overlooked, that the custom prevailed at New Haven of men wearing their hats in church, and that the Rev. Mr. Davenport denounced it from the pulpit. It is added, with great truth and point, Why, then, were the Quakers maltreated for acting likewise? Was it because the magistrates were more easily offended than the ministers? The last chapter, on flower gardens, is as delightful as it is instructive.

The Calendar of State Papers (Stationery Office) relating to the colonies between 1681 and 1685 has been carefully edited by the Hon. J. W. Fortescue. Though many books have had colonial history for their subject, yet the public possesses but little knowledge of the manner in which these colonies were governed. The accounts in this volume of the administration of Massachusetts, Pennsylvania, and Virginia are full and detailed, still they form only three colonies out of a large number from the Dry Tortugas off the coast of Florida to Newfoundland off the coast of Labrador. Grievances abounded in them all, and the nature of the principal grievances is set forth in the introduction to this calendar. The affairs of Massachusetts receive the most attention. On going through the seven hundred pages of the calendar the reader is struck with the persistent manner in which the New England Puritans postponed interference, not by actual force, but by plausible pretences. They were unctuous in their loyalty, and resolved to have their own way. They promised obedience, and continued their disloyal practices. They were charged with smuggling and piracy; Governor Bradstreet alleges that many have found smuggling and piracy unprofitable, and are ready to live decently, provided the charter is not cancelled. In later days Franklin Pierce, a New Englander, was chosen by the slave-holding party to be President of the United States. In his inaugural address he professed his determination to hinder interference with slavery, which he euphemistically termed "involuntary servitude." In 1684 the Governor of Massachusetts termed smuggling and piracy "irregular trading."

The Rise and Growth of American Politics, by Mr. H. Jones Ford (Macmillan & Co.), contains much useful information and some strange writing. The phraseology which we cannot admire is far smaller in amount than the facts which it is a pleasure to praise, and before setting forth what is good we shall quote a sample of what is intolerable. Desiring to say that colonial gentlemen wore wigs, Mr. Ford writes that they

"crowned the ornate edifice of their attire by removing the natural thatch of their heads to give place to the crisp volutes and frizzed convexities devised by the art of the perruquier."

In common with other thoughtful writers, Mr. Ford sees clearly, and is not afraid to express what he holds to be, the actual cause of the American revolt. He refrains from repeating hackneyed and foolish statements about the tyranny of the king having driven the colonists to take up arms against him. The truth is that many of them, particularly in New England, wished to have their own way, and were indifferent to the duties imposed by compacts or charters. As Mr. Ford justly says, the uprising was not due to unfair taxation or to taxation without representation, but because "the actions of the British Government assumed an absolute authority." If George III. and his advisers had displayed greater tact, they would not have given umbrage to the colonists. After tracing most clearly and without needless detail the transformations in the working of the

American Constitution from its foundation till the present day. Mr. Ford remarks that the Presidential office as it now exists is a revival of "the oldest political institution of the race, the elective kingship."

Select Documents illustrative of the History of the United States, 1776-1861, are edited, with notes, by William Macdonald, of Bowdoin College (Macmillan & Co.). This volume owes its existence to the need Prof. Macdonald experienced for the documents contained in it when he was engaged in teaching history to his class. He says that "none of the documents given are 'new' or 'rare,'" but that many are not readily accessible. It is obvious that historical teaching which takes any statement for granted is worthless; the verification of authorities is the first and the imperative duty. As an illustration may be cited the case of the war which America declared against England in 1812. The text-books furnish the dates on which the declaration was made, and refer the reader to volumes wherein the Acts of Congress are recorded. In this book, however, the necessary information is supplied. The message of President Madison to Congress is reproduced, and explanatory notes render its import and purpose clear. Never, perhaps, has a war been waged on more futile pretexts. The obnoxious Orders in Council were cancelled before hostilities had begun, yet fighting went on; the imprisonment of American seamen, which was the second grievance, was not abandoned, nor even mentioned in the treaty of peace concluded at Ghent in December, 1814. In this case, as in others, the student of history who has the needful documents at hand finds his work lightened and simplified, and he will thank Prof. Macdonald for the useful volume which he has compiled.

Philadelphia: the Place and the People (Macmillan & Co.), by Miss Agnes Repplier, is one of the best of her books. The impression left by the story she tells is one of admiration for her subject and herself. She supplies a picture of William Penn which is pleasing and, we think, entirely true. He was a good ruler of men and he was an effective disciplinarian, for he was tolerant, but firm. No one was persecuted for his religion in the territory over which he exercised jurisdiction, yet evildoers were treated by him with wholesome severity. Those who were guilty of selling strong drink to the Indians were "smartly whipped." Those who worked on Sunday were fined twenty shillings and ten shillings for being drunk, while one shilling was the penalty for smoking in the public streets on any day. The Quakers were a practical people. When a man was sentenced to thirty lashes, he got ten at a time on three successive days, with a view to producing a lasting impression upon him. Moreover, he had to pay six shillings for each performance. It is unquestionable that Philadelphia made great and most satisfactory progress under Quaker rule, and there has been no cessation of it since the Quakers ceased to be predominant. The following facts are worthy of remembrance. Philadelphia was the first American city in which a daily newspaper and a magazine appeared; the first in which there was a circulating library, a public bank, and a medical college. In Philadelphia the keel of the first American warship was laid and the American flag was first unfurled. There the first American Congress met and the first sitting of the Supreme Court of the United States was held.

SHORT STORIES.

MR. HOWARD PEASE, in his preface to *Tales of Northumbria* (Methuen), grieves over the fact that civilization has "made havoc of the proud insulation of the Northumbrian squirearchy," and affirms that the "pitman alone makes a stand against all modern innovation." A storyteller, however, need not concern himself about "modern innovation," for he has the power of

taking his readers back to the not very far distant times when estates changed hands if a cockfight or shooting match were lost, or an angry man dared his enemy to a race or a combat under conditions which meant life or death. More than one such story is in this book, and is well told; but we confess to wishing for humorous stories like the inimitable 'How 't wes' in an earlier collection. No one knows pitmen and pitmen's ways better than this author. Why does he not depict the amusing side of their character—their love of bright colours, due, no doubt, to the gloom in which nearly the whole of their life is spent—"Give me none of your gaudy colours," says the pitman, "I like bonnie reid and yellor"; their love of animals—you never see a pitman without a dog; their hospitality—nothing is too good for their guests? An instance of this fell under our own observation. A pitman's first-born child was to be christened, and after the ceremony all the guests were invited to breakfast. When this was ready the husband went round with the wife to see if all was right, she anxiously waiting for his verdict. There was a roast leg of mutton at the top of the table, and the same at the bottom, with vegetables, pies, puddings, beer, wine, and even champagne. "There's no nobbut one fault that I hev' to find," said the man, "nobbut one thing that isn't as handsome as it ought to be: thou's gone and put a bit of bread aside each plate, and it should have been plum cake!" This error was rectified, and all was well. Mr. Pease puts back the date of one of his tales, 'Geordie Ride-the-Stang,' to make it chronologically correct, but even then quotes Brockett, "who says he witnessed a procession of this kind in the early part of this century." The reviewer, however, has seen three processions of this kind in Durham and Yorkshire since the year 1845, the last only fourteen years ago. The figure on the stang was probably an effigy placarded with the offender's name. The doubt arises from the distance at which the sight was seen.

There is good literary workmanship in *Mariana, and other Stories*, by Georgette Agnew (Burlingame), although there may possibly be some feeling of dissatisfaction with the subjects chosen. Two of these stories are of considerable length, and a third which completes the volume is short. In the first a gentleman unhappily finds that his love has been excited for a lady who turns out to be his sister, and in the last a woman's sympathies are equally aroused for a man who is in love with her mother. In both considerable skill is shown in manipulating the material and in rendering the narratives as little unpleasant as possible. This is so much the case that the reader may well feel regret that the writer's talents are not directed to more congenial topics. The life of to-day in Paris and in other parts of France is well known to the author, who also possesses a singularly agreeable style.

AUSTRALIAN HISTORY.

IN *The Naval Pioneers of Australia* (Murray) Messrs. Louis Becke and Walter Jeffery have had the happy thought to connect short memoirs of the distinguished sailors who, as explorers and governors, took part in laying the foundation of our Australian colonies. Beginning with Dampier, whom they call—contrary to presumptive evidence—"the first Englishman to set foot upon the shores of New Holland," they pass on to Cook, Phillip—whose 'Life' on a more extended scale, by the same authors, is announced as in preparation—Hunter, King, Flinders—the inventor of the name Australia—Bass, whose name lives to all time in Bass's Strait, and "Bounty" Bligh, who might be called rather notorious than distinguished. The several stories are well told, and the authors' criticism is throughout moderate and fair—too moderate, some may think, in the case of Bligh,

whom they speak of as a man of "heroic courage," confusing him with a very different man, Rodney Bligh, who commanded the *Alexander* in 1794, and, apparently, also with John Bligh, commonly distinguished in the navy as "Theseus" Bligh. It is well known that William Bligh's conduct at Camperdown was so severely criticized that, after the battle of Copenhagen, he took the unprecedented course of asking Nelson for a certificate that he had done his duty. In this, however, the authors' fault, if it is one, is an amiable one; and their book may be safely commended as an interesting narrative of a somewhat uncommon kind of naval adventure.

Historical Records of New South Wales. By F. M. Bladen. Vols. I.-VI. (Sydney, Gullick.)—The first six volumes of these historical papers are now presented to the public. They cover the time from the arrival of the "First Fleet" in 1788 down to 1808, when Bligh was superseded in the government by a bloodless insurrection, into the merits of which we will not enter. Of it and many other circumstances the less said the better. These pages contain a mine of wealth for the future historian, but necessarily present much dry information for the English reader, although to those more immediately connected with Australia they are of the deepest interest. The narrative of the inevitable difficulties experienced in the establishment of a penal settlement, of the mistakes made both there and in Downing Street, of the small germs from which the Dominion of Federated Australia (as we hope we may now call it) was developed, may be collected from these official papers, which leave off just where the most important era of Australian history commences. This dates from the accession of Lachlan Macquarie to the position of Governor. Up to that time "the colony" was confined to the county of Cumberland, by no means the most fertile district. The efforts, such as they were, of the settlers, hemmed in between the "Blue Mountains" and the sea, proved comparatively vain. No room existed for the extension of pastoral industry, which, when once that barrier was surmounted by the enterprise of Wentworth and his companions, began to turn to account the boundless plains of the interior. How little could Wentworth in those days have foreseen the "Zigzag," a marvel of railway engineering which has opened up an island continent! Necessarily many of these pages consist of accounts of the prices of cattle and wheat; of a strange system of barter, wheat forming the standard of value; and, above all, of the trade in spirits and its abuses. Statements are also made as to general demoralization, over which it is better to draw a veil. Yet throughout all the turbulence of the time we can trace the energy which subsequently produced such marvellous results. The succeeding volumes will, therefore, probably prove of greater interest, and it is to be hoped that they may be issued speedily. We confess we were agreeably surprised at the determination of the New South Wales Government to publish these volumes. Their recent action, about ten years ago, in destroying all the criminal calendars indicated a morbid anxiety to conceal the details of the lives of many of the original inhabitants, and was, in our opinion, a mistaken policy. Doubtless it was caused by a sympathy with the more immediate descendants of the convicts. After all, New South Wales and Tasmania are not the only places whose origins are tainted. A larger number of convicts were transported to our American colonies than ever were sent to Australia; yet who thinks of referring to it? "Sic fortis Etruria crevit scilicet et rerum facta est pulcherrima Roma." The greatest empire in the world was originally a settlement of outlaws.

OUR LIBRARY TABLE.

In *Quaker Campaigns in Peace and War* (Headley Brothers) Mr. William Jones recalls some passages in his life which are of historic interest. A member of the Society of Friends, he had been connected with the Peases of Darlington and passed through varied business experiences before he was appointed in 1871 to superintend the distribution, as well as to assist in the collection, of a War Victims' Fund, by means of which the humane Quakers did much to alleviate the sufferings consequent on the hostilities between France and Germany. About 162,000*l.* were thus raised and spent, two-thirds of the amount in supplying seed-corn to starving peasants, the rest in food, medicine, and pecuniary relief. In this good work Dr. Spence Watson was one of his comrades. As serviceable, though on a smaller scale, was its continuance in Bulgaria in 1876-7. After that Mr. Jones was for some time the secretary of the Peace Society, as successor to the late Mr. Henry Richard, M.P., and he was associated with Mr. W. R. Cremer, Mr. Hodgson Pratt, and others in advocating the arbitration policy which has since been brought much more within the range of practical politics. There is not much literary merit in this volume, but it throws sidelights on memorable incidents and recalls pleasing characteristics of a few almost forgotten worthies. It makes timely appearance while the Peace Conference at the Hague is being held.

CHAMUEL, of Paris, publishes the first instalment of a book, intended to fill four volumes, called *Écrimeurs Contemporains*, from the pen of M. de Goudourville. It contains photographs of a certain number of leading French, English, and Italian fencers, and of some groups in fencing schools. On the whole, the most important schools are left over for the later volumes. Among those who figure in the present volume are Capt. Hutton and Miss Lowther. The head French fencing-master at the London Fencing Club writes a good article, and so do two of the other French masters established in London. The book is much better done than most things of the kind.

MESSRS. CONSTABLE'S handsome set of Fielding's works is now complete, the second volume of *Miscellanies* having appeared. We are glad to notice that, as we suggested, the poignant and posthumous 'Journal of a Voyage to Lisbon' has been included. The volume also contains a sensible scheme of Fielding's for erecting a county workhouse, with a plan of the building, and various other evidences of unremitting work as a supporter of law and order. His pamphlet on 'The Case of Elizabeth Manning' is only one out of many on that sensational affair, the final result of which might have been stated here. The injured innocent was, it is to be feared, a conspicuous malefactor.

MESSRS. BLACKWOOD & SONS send us a new edition of *The Scenes of Clerical Life*, accompanied by twenty clever illustrations by Mr. H. R. Millar that are not always impeccable in point of draughtsmanship. A daintier fount of type would have furnished a more attractive page, and thicker paper set off the drawings to greater advantage.

MESSRS. KEGAN PAUL & Co. have brought out a new edition of *The Little Flowers of St. Francis*. The translation is in substance that of the Franciscans of Upton, and has been revised by Mr. T. Okey. The volume is attractive, and accompanied by illustrations by Mr. Woodroffe, which are rather conventional, but several of them are decidedly pretty.

We have again to call attention to the inconvenience to the trade and the public occasioned by the reissue of former publications without express indication on the title-page of the fact that the book is not a new one. Messrs. Swan Sonnenschein & Co. send us *A King's*

Daughter: a Novel, by G. Cardella. The book was first published by the same firm in 1891 in three volumes, and it now reappears with no indication on the title-page that it is a reprint. The publishers' advertisements alone indicate that the book is not new. Messrs. Macmillan set an example in this respect that should be generally followed.

SIXPENNY editions of standard works of fiction are on the increase. *Adam Bede* (Blackwood & Sons), a good sixpennyworth; *Misunderstood* (Macmillan & Co.), a neat reprint; and *Lady Audley's Secret* (Downey & Co.) are on our table.—The "*Edna Lyall*" *Birthday-Book* (Eyre & Spottiswoode) is likely to be popular.

We have on our table *The Necessity for Criminal Appeal as illustrated by the Maybrick Case*, edited by J. H. Levy (P. S. King & Son),—*The Whartons of Wharton Hall*, by E. R. Wharton (Frowde),—*Letchimey, a Tale of Old Ceylon*, by Sinnatamby (Luzac),—*Royal Societies Club* (Hunt, Barnard & Co.),—*The Calendar of the University of Wales, 1898-9* (Newport, Mon., Mullock),—*The History and Antiquities of the Collegiate Church of St. Saviour, Southwark*, by the Rev. Canon Thompson (Ash & Co.),—*Bacon versus Shakspeare*, by E. Reed (Service & Paton),—*Scenes from Shakspeare for Use in Schools: The Story of the Caskets and Rings from 'The Merchant of Venice'*, selected by Mary A. Woods (Macmillan),—*The Elements of English Pronunciation and Articulation*, by S. and A. Hasluck (Simpkin),—*Sunday, the People's Holiday*, by W. W. Hardwicke, M.D. (Hill),—*A Small Brass Cup*, by D. Murray (Glasgow, MacLehose),—*Raiders and Rebels in South Africa*, by E. G. Green (Newnes),—*The Handwriting of Mr. Gladstone from Boyhood to Old Age*, by J. H. Schooling (Simpkin),—*Spherical Trigonometry, Theoretical and Practical*, by W. W. Lane (Macmillan),—*Scientific Temperance Addresses*, by E. Crawshaw (C.E.T.S.),—*Bush-Fruits*, by F. W. Card (Macmillan),—*Fables for the Frivolous*, by G. W. Carryl (Harper),—*Jane Follett*, by G. Wemyss (Macqueen),—*Sprightly Fancies, and other Odds and Ends*, by C. C. Atchison (Simpkin),—*Only Flesh and Blood*, by the author of 'Hernani the Jew' (Hutchinson),—*The Secret of Achievement*, by O. S. Marden (Nelson),—*A Tale of Archais*, a Romance in Verse (Kegan Paul),—*Charmides; or, Oxford Twenty Years Ago*, by G. Mackie (Oxford, Blackwell),—*The Heather Field and Maeve*, by E. Martyn (Duckworth),—*Clavigo, a Tragedy*, by Goethe, translated into English by Members of the Manchester Goethe Society (Nutt),—*The Christian Character*, by the Rev. V. Staley (Mowbray),—*Sermons to Young Boys*, by the Rev. F. de W. Lushington (Murray),—*Mlle. Cœur d'Ange*, by A. Cün (Hachette),—*La France au Milieu du XVIII. Siècle, 1747-1757, d'après le Journal du Marquis d'Argenson*, by A. Brette (Paris, Colin),—*Urchristentum und Sozialdemokratie*, by Dr. F. Goldstein (Zurich, Schmidt),—and *Die deutsche Dichtung der Gegenwart*, by A. Bartels (Leipzig, Avenarius). Among New Editions we have *A Class-Book of Modern Geography*, by W. Hughes (Philip),—*General Elementary Science*, edited by W. Briggs (Clive),—*A Rudimentary Treatise on Land and Engineering Surveying*, by T. Baker and F. E. Dixon (Lockwood),—*Things Japanese*, by B. H. Chamberlain (Murray),—*The Gospel according to St. Matthew*, with Introduction and Notes by G. Carter (Relfe Brothers),—*Early Promoted: a Memoir of the Rev. W. S. Cox*, compiled by his Father (Low),—*Under King Constantine*, by K. Trask (Putnam),—*The Roman Aqueducts*, by S. Russell Forbes (Rome, 76, Via della Croce),—and *The Poetical Works of Aubrey de Vere*, Vol. VI. (Macmillan).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Carus's (P.) *Godward*, cr. 8vo. 2/6
 Chadwick's (H. M.) *The Cult of Othin*, cr. 8vo. 2/8
 Fiske's (J.) *Through Nature to God*, cr. 8vo. 3/6
 König's (E.) *The Exiles' Book of Consolation* contained in Isaiah XL-LXVI., translated by J. A. Selbie, 3/6
 Paget's (Dean) *An Introduction to the Fifth Book of Hooker's Ecclesiastical Polity*, 8vo. 7/6
 Romanes's (E.) *Thoughts on the Collects for the Trinity Season*, 18mo. 3/6
 Stone's (D.) *Holy Baptism*, cr. 8vo. 5/

Fine Art and Archaeology.

- Authority and Archaeology, Sacred and Profane*, edited by D. G. Hogarth, 8vo. 16/
Scenes from the Life of Buddha, reproduced from Paintings by K. Yamada, 4to. 15/
 Scott's (Leader) *The Cathedral Builders*, royal 8vo. 21/

Poetry.

- Housman's (L.) *The Little Land*, royal 18mo. boards, 5/ net.
 Leonard's (H. C.) *Sacred Songs of the World*, cr. 8vo. 6/
 Tennyson's Works, Vol. 8, *Édition de Luxe*, 8vo. (sets only), 150/ net.

Philosophy.

- Binet's (A.) *The Psychology of Reasoning* based on Experimental Researches in Hypnotism, trans. by R. G. Whyte, cr. 8vo. 3/6
 Mackintosh's (R.) *From Comte to Benjamin Kidd*, 8/6 net.

History and Biography.

- Craig's (G. A.) *From Parish School to University*, 3/6 net.
 George's (H. B.) *Napoleon's Invasion of Russia*, 8vo. 12/6
 Haldane's (E. S.) *James Frederick Ferrier*, cr. 8vo. 1/6
 Krause's (A.) *Russia in Asia, 1558-1899*, 8vo. 25/
 Milne's (J.) *The Romance of a Pro-Consul*, cr. 8vo. 6/
 Neilson's (G.) *Annals of the Solway until 1307*, 3/6 net.
 Ruskin's (J.) *Preterita*, Vol. 1, cr. 8vo. 5/ net.

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 Coolidge's (W. A. B.) *Hints and Notes for Travellers in the Alps*, cr. 8vo. 3/ net.
 Kirby's (F. V.) *Sport in East Central Africa*, roy. 8vo. 8/6 net.
 Norman's (H.) *The Peoples and Politics of the Far East*, 7/6
 Shore's (H. N.) *Three Pleasant Springs in Portugal*, 8vo. 12/6

Science.

- Bramwell's (B.) *Anemia and some of the Diseases of the Blood-forming Organs and Ductless Glands*, roy. 8vo. 12/6
 Brookbank's (E. M.) *The Murmurs of Mitral Disease*, 8vo. 3/6
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 Griffith's (J. P. C.) *The Care of the Baby*, 8vo. 9/
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 Stengel's (A.) *A Text-Book of Pathology*, 8vo. 22/6
 Wide's (A.) *Handbook of Medical Gymnastics*, 8vo. 10/6

Philology.

- Tyrrill (R. Y.) and Purser's (L. C.) *The Correspondence of M. Tullius Cicero*, Vol. 6, 8vo. 12/

General Literature.

- Alford's (E. M.) *Dorothy*, cr. 8vo. 3/6
 Amyand's (A.) *Comrades in Arms*, cr. 8vo. 2/6
 Bidder's (M.) *In the Shadow of the Crown*, cr. 8vo. 6/
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 Treibuck's (W. K.) *The White Woman*, cr. 8vo. 6/
 Werner's (A.) *The Captain of the Locusts*, cr. 8vo. 2/
 Year-Book of Australia, 1899, 8vo. 10/6 net.

FOREIGN.

Theology.

- Dangin (P. T.): *La Renaissance Catholique en Angleterre au XIX. Siècle: Part 1, Newman and the Oxford Movement*, 7fr. 50.
 Hilgenfeld (A.): *Acta Apostolorum Græce et Latine*, 9m.
 Jacoby (H.): *Neutestamentliche Bihl*, 11m. 20.
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GRANTHAM GRAMMAR SCHOOL.

THE public inquiry, which we lately announced, into certain recent events at the Grantham Grammar School was held on May 30th by Mr. L. A. Selby-Bigge, Assistant Charity Commissioner. The Head Masters' Association was represented by Dr. E. H. Fraser, solicitor; and the Assistant Masters' Association by Mr. Walsh, barrister. The facts elicited were briefly as follows. Under the scheme of Grantham School the head master has the sole power to appoint and dismiss his assistants, but he is required to notify their appointment to the Governors, and an assistant, if dismissed, has the right of appeal to the Governors. The number of assistants to be employed, the fund appropriated to their payment, the distribution of this fund, and the mode of payment are in the discretion of the Governors. The assistants were, in fact, down to Christmas, 1898, paid individually by separate cheques drawn by the Governors. In August, 1898, the late head master, Mr. Hutchings, informed the Governors that he wished to leave at Easter, 1899, and his resignation was accepted. In September, when he met his staff, he told them that he was leaving, and said he was afraid that they "would be affected" by his departure, but he did not give them any other notice of dismissal. The school closed for the Christmas holidays on December 16th. The Governors elected a new head master, in circumstances which provoked grave protest, on December 20th, and, about the same time, Mr. Hutchings found that it would suit his convenience best to leave at Christmas, instead of Easter, and he was allowed to do so. There is some conflict of evidence as to whether the new head master was required by the Governors to dismiss the old staff, but, at any rate, he did not do so by any formal notice. On December 21st, and again, more peremptorily, on December 24th, the clerk to the Governors informed Mr. Hutchings that his staff would have to leave with him, and he so informed them. On January 23rd, 1899, the day before the school reopened, two members of the old staff applied to the new head master to know whether they were to be employed in the ensuing term, and he told them that they would not be. After some correspondence between the old staff and the clerk the Governors met again on February 27th, and gave to each member of the old staff a cheque which was described, on the form of receipt, as "an honorarium for past services."

At the inquiry the Governors contended that the assistants were personal servants of the head master and were bound to leave with him. The

Charity Commission disputes this, and contends also that the payment of "honoraria for past services" was illegal. The assistants contend that they were the servants of the Governors and liable to dismissal only upon a term's notice from the head master, subject to their right of appeal to the Governors. The defect of the whole proceeding is that, even if the assistants are right, as seems probable, they cannot get any redress from the Charity Commission. To pay them, out of the trust fund, a term's salary in lieu of notice is just as illegal as to pay them an "honorarium for past services." To inflict on the Governors some personal humiliation is a poor satisfaction to peaceable men, who after long and faithful service, varying from ten to twenty-five years, are deprived of their livelihood. Nothing whatever was suggested against them except that they are not athletes and are older than the new head master.

THE IDENTITY OF CLEMENZA, 'PARADISO,' IX. 1.

Dorsey Wood, Burnham, Bucks.

MR. BUTLER's note on this point is interesting, and there is some force in his remark about Dante's use of the apostrophe in the cases he quotes; but none of these seems to me to be quite on all fours with the apostrophe to Clemenza. Mr. Butler himself formerly, as appears from his note on the passage (to which he refers), certainly attached some weight to the question of the date of the elder Clemenza's death. The alleged "violation of good taste" involved by the identification of "Clemenza" with the younger Clemenza was not held to be an objection by the Italian commentators, the majority of whom, as Mr. Butler admits in his note, are in favour of this view.

My reference to Scartazzini as the "first commentator" to give the correct year of the elder Clemenza's death was a slip for the "first modern commentator," as is obvious from my mention of Benvenuto da Imola just before.

PAGET TOYNBEE.

JUNIUS.

King's College, London, May 30, 1899.

SIR VESSEY HAMILTON, who is making and editing for the Navy Records Society a selection of the papers of Admiral of the Fleet Sir Thomas Byam Martin, has found among these a remarkable memorandum, which, being of no use for his immediate purpose, he has handed over to me with permission to send it to the *Athenæum*. It is in Martin's handwriting, on a sheet of note-paper, and is:—

"[Some years ago I met at Mrs. Bastard's table in Devon a*] I was told by† Mr. Abraham, a solicitor at Ashburton—who was the person charged with the arrangement of Lord Ashburton's (Dunning's) property in Devonshire—that soon after the death of the first lord he was engaged with Lady Ashburton, the widow, looking over papers, she on one side of the table and Mr. Abraham on the other, and presently she threw across the table to Mr. Abraham a proof sheet of Junius, with corrections in Lord Ashburton's handwriting; and he, knowing his lordship's handwriting, could swear that the corrections were his.

"I remarked that I was much surprised at what he said, as I considered Lady Ashburton a remarkably cautious, prudent woman, and with such a known reverence and respect for the memory of her husband, that I could not think it possible she would be instrumental in betraying a secret which Junius says should die with him. It is true Lady Ashburton might not be aware of the passage in Junius to which I allude.

"I also remarked that it was extraordinary that the correct sheet had not been returned to the printer, unless it was a duplicate and retained to show what corrections had been made. And I certainly see in 'Junius Identified' that duplicate proofs are particularly desired.

"Mr. Abraham, seeing my hesitation to take the inference he intended to be drawn from his statement, said, 'I tell you the facts as they occurred, and I would go into a court of justice and swear to the corrections being in Lord Ashburton's handwriting.'"

* Written in afterwards.

† Deleted.

The memorandum is not dated, and the paper has no water-mark, but the writing is not that of a very old man. As Martin was eighty-one at his death in 1854, I suppose this memorandum may have been written in the thirties. Martin had a command at Plymouth in 1812-14, and may have met Abraham at this time. Lord Ashburton died in 1783, when Martin was ten years old. It is well to bear these dates in mind when estimating the value of the testimony. With Lord Ashburton's writing I myself am not acquainted.

J. K. LAUGHTON.

CROMWELL TERCENTENARY LIBRARY FOR NASEBY.

As a result of the successful meeting held on the field of Naseby on the Protector's birthday, a scheme was started by the speakers for a memorial library of the great Civil War. Though primarily intended to commemorate Oliver Cromwell, it has been wisely decided to make the library representative of all aspects of the strife from whatever standpoint it may be viewed. The village already possesses a reading-room and small library, but it contains hardly anything relative to the events that have made Naseby famous. A good collection of books at such an historic site ought to be a valuable attraction to the visitor or student. The idea, we are glad to say, though up till now only brought before the public in a very modest and quiet way, is meeting with a ready response. The works of Rushworth, Walker, Warburton, Carlyle, &c., have been secured, as well as various lives of Cromwell, new and old. Several Civil War tracts, including one or two of exceeding rarity, have been given or purchased. Sir Richard Tangye has presented his 'Two Protectors,' Messrs. Archibald Constable 'Prince Rupert,' and Messrs. Lawrence & Bullen 'From Cromwell to Wellington.' Among the subscribers are Earl Spencer, the Right Hon. C. R. Spencer, and Sir Charles Dilke. The local committee who have the matter in hand are Dr. Cox, Holdenby Rectory, Northampton; Rev. T. Ruston, Long Buckby, Rugby; Mr. Councillor Jackson, Northampton; and Mr. J. H. Smeeton, of Naseby.

Literary Gossip.

THE papers and correspondence of the late Earl Granville have been entrusted to Lord Edmond Fitzmaurice, with a view to a life of the deceased statesman.

MR. REGINALD BRETT, who by the death of the late Master of the Rolls becomes the second Viscount Esher, is not unknown to readers of contemporary literature. Apart from the books which bear his name on the title-page, he is credited with being the author of a small volume of anonymous verse entitled 'Foam,' 1893. Of a somewhat later date, a clever pamphlet called 'The Earl and the Knight' was also attributed to Mr. Brett. It contained an amusing account of the difficulties which arose between the Earl of Rosebery and Sir William Harcourt when the former became Premier. The pamphlet is now extremely difficult to obtain.

THE long-expected selection from the papers of Lady Louisa Stuart—Lady Mary Wortley-Montagu's granddaughter—is to be issued at last. It has been edited by the Hon. James A. Home, and consists of some unpublished letters to and from Walter Scott, a family history of John, Duke of Argyll and Greenwich, 'The Diamond Robe,' and other sketches.

It seems curious that the extensive libraries of Mr. Cuthbert W. Johnson, a

writer on agriculture, and of Mr. George W. Johnson—who published, just seventy years ago, a 'History of English Gardening'—which Mr. Hodgson will sell the week after next, contain so few books on gardening. Mr. G. W. Johnson took the keenest interest in the literature of the subject, and his 'History' is practically an annotated bibliography of gardening. The libraries are exceedingly general in character, and are, perhaps, more remarkable for the county histories which they include than on any other account. The fourth day's sale includes a few other properties, and among these there is a copy of the first edition of Molière's 'George Dandin,' 1669. But the most notable lot is a reasonably fine copy of the third and last impression of Caxton's 'Golden Legend,' 1493, presumably printed by Wynkyn de Worde, who added the colophon. This copy measures 10½ in. by 7½ in., but it wants the woodcut title and some leaves at the beginning and end. The Spencer-Rylands is the only perfect one of the nine copies recorded by Blades.

THE Roman Catholic bishops of Ulster and Connaught have resolved upon extreme measures with the Irish National Teachers' Association. The managers of the Roman Catholic schools in the two provinces have just given notice that they will appoint no more head masters or assistant masters who are members of the organization "as at present constituted."

A GERMAN translation of Mr. Sidney Lee's 'Life of William Shakespeare' will be published in the autumn of this year by Mr. George Wigand, of Leipzig. The work of translation has been entrusted to the capable hands of Prof. R. Wülker, of Leipzig, and Mr. Lee has specially revised the text for the purpose of the edition.

M. GAUSSERON writes from Paris:—

"With reference to the review of 'The Registers of the Church of La Patente,' in your issue of May 20th, allow me to say that Bédarieux is a small, but very industrious town near Béziers, now in the department of Hérault. Vederieux may be a corrupted form of Bédarieux; but Bordeaux, I should think, is out of the question here."

MR. W. R. SORLEY, Professor of Moral Philosophy at the University of Aberdeen, has in preparation for Messrs. Methuen an 'Introduction to Political Philosophy.' The book is a treatment of leading principles, and at the same time it brings out the way in which particular questions are connected with those principles.

MR. WINSTON CHURCHILL, author of that clever novel 'The Celebrity,' has just ready for issue through Messrs. Macmillan & Co. an historical romance entitled 'Richard Carvel.' The scene of action is divided between the Cavalier colony of Maryland, with its gay Annapolis and lordly country life, and the London of Horace Walpole and George Selwyn.

CONSIDERABLE progress is being made with the Hampshire section of the 'Victoria History of the Counties of England.' Northamptonshire is also well in hand; a county committee is in course of formation to further the work, of which Earl Spencer, K.G., is the chairman. Dr. Cox has been

selected as general editor of the Northamptonshire volumes. The Lord Lieutenants of English counties have, with hardly any exceptions, given in their adherence to this extensive scheme.

THE late Señor Castelar ranked high among the speakers of his time; no more sonorous speaker has been heard in the last half century, even in the Spanish Cortes, which boasts a higher level of oratory than any other legislative assembly; but his fame as an author is not conspicuous nor likely to endure. Neither his 'Historia del movimiento republicano en Europa,' nor his 'Vida de Byron,' nor yet his 'Recuerdos de Italia' can be said to possess any particular value. He was a journalist rather than an author.

THE Historical Exhibition of the Netherlands Navy, which is to be open at the Hague in July and August, 1900, will be of considerable interest to the student of English naval history, especially of the seventeenth century. The Queen has placed two of the large salons in the Palace of the Hague at the disposal of the commission, which is under the presidency of the Dutch Minister of Marine. The exhibition is to include all articles illustrating the history and biography of maritime affairs in the Netherlands prior to the year 1795:—1, pictures of persons, events, &c.; 2, coins and medals; 3, manuscripts and journals; 4, models of Dutch ships; 5, maps, charts, and instruments of the science and art of navigation; 6, weapons, relics, clothing, naval orders, furniture, &c.

THE prolific novelist Frau Elise Polko, born 1822 or 1823, died on the 15th ult. In her early youth she was well known as a singer, but after her marriage she retired from the stage and devoted herself entirely to literary activity, generally using for her novels and sketches a musical background. She made for herself a name as far back as 1852 by means of her 'Musikalische Märchen,' the first two series of which have been translated into English. That publication was followed in rapid succession by a considerable number of tales, sketches, &c., the most popular of which are her novels 'Ein Frauenleben,' 'Faustina Hasse,' 'Unsere Pilgerfahrt,' &c. She also wrote, besides a biography of her father, who was a deserving educationist, a biographical account of her brother, the African traveller Ed. Vogel, who was murdered at Wadây in 1856.

HEINRICH, RITTER VON ZEISSBERG, has just died at Vienna, at the age of nearly sixty. He occupied the post of Director of the Hofbibliothek, and was the author of a large number of historical books, treatises, &c. His principal work is his monograph 'Die polnische Geschichtschreibung im Mittelalter,' for which he received in 1873 a prize from the Jablonski Gesellschaft; and he also was the editor of the *livre de luxe* 'Oesterreich in Wort und Bild.'

THE late Rev. Luke Rivington, who was for many years a popular preacher, and of late years, after he joined the Church of Rome, an eager, but not particularly successful controversialist, was a son of the late Mr. Francis Rivington, the well-known publisher.

THE Parliamentary Papers of the week include a Return of Public Elementary Schools Warned (1d.); Training Colleges, Scotland, Reports, &c., 1898 (6d.); General Education Report for the Southern Division of Scotland (3d.); and a Report on the Endowed Charities of the Parish of Llanstephan, Carmarthenshire (2d.).

SCIENCE

Field Artillery with the other Arms: its Employment, illustrated from Military History, and its Re-armament with Quick-Firing Guns Discussed. By Major E. S. May, R.H.A. (Sampson Low & Co.)

NOTWITHSTANDING the recent results of the Tsar's peace manifesto in the international gathering at the Hague, the new Army Bill of the German Government provides an increase of their field artillery, on the peace establishment, by adding to its strength 389 officers, 1,770 non-commissioned officers, 6,027 gunners and drivers, and 4,339 horses, whilst the re-armament of their batteries with quick-firing guns is also being rapidly effected. On this account alone Major May, now in command of T Battery, Royal Horse Artillery, at Aldershot, needs no excuse for placing his views on the employment of field artillery before the public; and as he examines his subject mainly from the standpoint of the other branches of the service, his book may be studied with advantage by both cavalry and infantry officers, many of whom are too often wont to look upon artillery tactics as beyond their sphere of comprehension. The author rightly urges that all tactics should be regarded simply as methods for the application of force. "Viewed in this way," he says,

"we can attack with a shower of shells just on the same principle as we launch a charge of cavalry, while there is a very distinct and close analogy between the concentration of fire produced by a volley of musketry and that inherent in a shrapnel shell."

Major May, alluding to the fact that all the great powers, headed by Russia, are devoting their attention more closely to vertical fire, mentions the three howitzer batteries already in our service, to which three more are being added, "while a howitzer battery is to take part in the expedition which is on its way to Khar-toum." It seems a pity that the volume, which appeared two months after the Sirdar's victory, could not have included some account of the destruction effected by the 5-inch shells of Lieut.-Col. Elmslie's howitzers on the forts and walls of Omdurman. Then, again, we should have liked to find an account of the damage inflicted by the Egyptian field batteries on the masses of the Khalifa's hordes both on the Atbara and outside Omdurman. If we mistake not, the losses suffered by the Mahdists were due more to the fire of the field guns, which mowed them down before they came within range of the Anglo-Egyptian infantry, than is generally supposed.

The subject of quick-firing guns for field artillery has been fully discussed at the Royal United Service Institution, in connexion with the essays rewarded and published after the recent Duncan Gold Medal competition of 1898. Here it was practically

settled that the quick-firing gun must be the weapon of the near future, a conclusion which we are not inclined to question. The drawings and models are all in readiness at Woolwich Arsenal as soon as the word is given to manufacture these new field guns. Meantime Major May gives some information respecting the 7.7 cm. quick-firing guns with which three corps of the German army have been already equipped. The French, also, are not behind-hand in pressing forward their supplies of quick-firing guns, so that we shall soon see the quick-firing gun as universally accepted as the magazine rifle.

Many officers will be surprised to learn that in the fighting round Plevna the Russian artillery did not act in a creditable manner. For instance, on the memorable 8th of September, the 4th, 5th, and 6th batteries of the 16th Brigade, numbering 600 men, lost 2 gunners killed, 2 officers and 16 men wounded. On account of these losses (about 3 per cent.) these batteries were considered to have been justified in turning round and going out of action; whilst an infantry regiment, whose attack the guns should have supported and whose retreat they should have covered, lost 11 officers and 689 men (a loss of 30 per cent.) :—

"An examination of the total losses incurred by the artillery tells much the same tale. Fifty batteries lost between from 150 to 200 men, killed and wounded, or, in other words, each battery lost from three to four men, or about one for every day's bombardment."

Further on Major May dilates on the staying power of artillery in the following lucid passage :—

"A gun detachment consists of nine men; four of these are actually working the gun, two are behind a wagon or limber setting fuses, and are to some extent covered by the ammunition boxes, the remaining three are lying down in reserve under cover. A battery does not feel the effect of loss at all, therefore, until three men per gun in the firing line have been disabled, or, in other words, its powers will be in full play until the guns have incurred a loss of 50 per cent. But one man can set fuses and supply ammunition without any sensible diminution of effect, and the loss, therefore, of even another man per gun would not produce much result. The guns are practically none the worse for being shot at, even by artillery; they have no nerves, and are less affected by the personal element than any other arm."

Such being the case, the excuses for the Russian batteries made by their commander, Prince Kouropatkin, for putting themselves out of action, cannot be considered as valid. By the way, we notice a curious contradiction in Major May's sketch of the Russian operations at Plevna, due, we may suppose, to quoting from two separate accounts. At p. 160 we read :—

"There was little confidence in the Russian camps, too, in the powers of their weapons, as against those of the Turk, and a sinister presage of failure pervaded the minds even of the artillerymen themselves."

Whilst at p. 173 we find :—

"The campaign of 1870 had taught men to expect mighty results from artillery. On the 7th, when the Russian batteries opened fire, the whole army felt pride and confidence in them, and waited with no misgivings for the inevitable moment when their projectiles would reduce the doomed enemy to helplessness."

It is possible that the first paragraph may apply to the 8th of September, after the failure of the Russian artillery fire on the previous day.

Major May's works need no recommendation to his comrades in the Royal Artillery, by whom they are ever appreciated; but they well deserve recognition and study by all officers who at least hope to command a brigade or column to which some field guns may be attached, and the increasing number of persons who take an interest in military operations.

Volcanoes. By T. G. Bonney, D.Sc., F.R.S. (Murray).—The interest taken in volcanic eruptions can never fail; their phenomena are so picturesque, their effects so stupendous, that attention must always be fascinated by them. The appearance of another volume on vulcanicity in addition to the numerous ones published in late years is, therefore, not surprising. Prof. Bonney does not present us with a formal textbook, and his "aim in writing has not been the examination-room"; he is content to place before the "ordinary reader" a summary of what has been observed in the volcanic regions of our earth and of the latest and best attempts to give a "complete explanation of vulcanicity." The professor has certainly written an interesting volume, full (almost too full at times) of fact and theory—a volume in which phenomena are accurately described and keenly and scientifically discussed; but there is a quite unnecessary obscurity in many sentences and longer passages. This is a mere question of composition; the words seem to be arranged as they might have occurred in a lecture, but unfortunately we miss the gesture, the tone of voice, the diagram or specimen which would have obviated all ambiguity, and spared the reader the sometimes difficult effort of determining which of a number of possible meanings the author intended him to apprehend. Under Prof. Bonney's guidance he learns, firstly, the main and important facts of the chemical and mechanical composition of volcanoes and of the plan, so far as it has been observed, of their construction; secondly, their geological history in the British area; thirdly, their distribution on the globe. Having thus acquired much knowledge of facts under these three heads, the reader is in a position to profit by the highly interesting chapter on "The Theories of Volcanoes," which closes the book. An adequate description is supplied of the great volcanic outbursts of which there are historic records, as well as those of which the characteristics have been disclosed, and to some extent explained, by geological research. The classic volcano, whether now active or extinct, is of the Vesuvian type, and cones and craters of this class are naturally first described. These, however, whether they emit scoriae, lava, gases, or (in the case of geysers) water, represent a condition of failing activity; and our attention is also directed to what Sir A. Geikie calls the "grandest type of volcanic action"—to those tremendous outbursts in which molten lava wells up through fissures in the earth's solid crust and spreads over thousands of square miles; these majestic examples of vulcanicity can be best studied in the Far West of the United States, but the smaller plateaux of Ireland and Scotland are of the same kind. A satisfactory explanation of eruptions of this type is not yet forthcoming. In more or less close relationship with these fissure outflows are the huge masses of igneous rock on which Mr. Gilbert bestows the name "laccolites." Prof. Bonney goes fully into the nature of these masses, but the account affords an instance of the verbal obscurity to which we have already referred. The study of centres of past and present volcanic energy discloses the fact that the arrangement of

foci of eruption is very frequently zonal or linear; and that the zones "are usually related either to great mountain chains, or to the coast lines of continents, or to connected strings of islands, or to long submarine plateaux, which separate deep oceanic basins." And in nearly all cases volcanoes are not far removed from great masses of water. In considering actual eruptions we find that enormous quantities of steam are ejected, and, moreover, water appears to be present in every volcanic product; so that in framing a theory of volcanic action it is difficult to avoid the conclusion that steam, with the probable co-operation of other gases, is a "main explosive" in paroxysmal eruptions. This theory is, however, beset with doubtful points, which are fairly discussed. One considerable difficulty is to account for the commencement of volcanic action as well as its continuance, and also for the occurrence of molten rock to begin with. The presence of molten rocks was by Dr. Daubeny attributed to chemical, and by Mr. Malet to mechanical action; neither of these hypotheses is, however, adequate, nor does any explanation depending on merely local causes prove satisfactory. So Prof. Bonney awaits the theory which shall trace and explain the connexion between the deep-seated hot magma of the earth and volcanic discharges. After a fairly exhaustive consideration of current theories of vulcanicity, he arrives at the conclusion that in "the ground common to all igneous rocks, in which volcanoes and their phenomena are only a special department, there seems at present much to be learnt and much hope for future advances."

GEOGRAPHICAL NOTES.

Petermann's Mittheilungen publishes two linguistic maps of some interest, both by P. Langhans, the one of Northern Sleswick, the other of Bohemia. The letterpress explanatory of the former shows how difficult it is to obtain information on the mother tongue when the replies are influenced by political feelings. It seems, however, that German is gradually gaining ground, especially in the towns, partly owing to the emigration of many Danes, whose places are being filled by immigrant Germans, partly consequent upon the harsh measures taken by the Prussian Government. In 1890 the language of the Church was still exclusively Danish in eighty-seven parishes, in 1898 in fifty-six only. Far more interesting is the linguistic struggle going on in Bohemia between German and Czech. It would be difficult to tell at present which of these languages is gaining ground, for if detached German parishes are being swamped by the Czech, the same fate overtakes Czechian parishes surrounded by territory the language of which is German. This linguistic rivalry is a serious misfortune to the country, and threatens the very existence of Austria, and great would be the merits of a statesman who succeeded in allaying it.

The expedition of MM. Fourneau and Fondère, which left France in August last, has attained its object. Starting from a French station on the Sanga, a tributary of the Congo, it crossed a region of bush and forest, inhabited by cannibal Pahuin or Fan, and safely reached the Komo, a tributary of the Lower Ogouai.

M. Fourneau's persistent efforts appear at last to have been crowned with success, for it is reported from Tripoli that after a most arduous journey he reached the northern limit of Air, and that after a fight with the Tuareg, in which he proved victorious, they supplied him with camels and provisions, and permitted him to proceed to Agades, the chief place of that oasis. His difficulties, however, are by no means at an end, and it is very doubtful whether his reception in Bornu at the hands of the freed slave who now acts as "regent" for the children of Rabah, reported to have been

poisoned last year by one of his wives, would be very friendly.

Dr. R. Kandt claims to have discovered the "true" source of the Nile. The Kagera being, as far as we know, the most considerable river flowing into the Victoria Nyanza, he followed it up, as also its most voluminous head stream, the Nyavarongo, until he reached on August 13th a small cavern on the slope of Mount Techuhö, only three days' march to the east of Lake Kivu. The Rukarara, which rises in that cavern, he proclaims to be the "true" source of the Nile. To us this seems absurd, for the volume of water annually poured into the Victoria Nyanza by the Kagera hardly would equal in volume the rain which falls over the broad surface of the lake. For the present, at all events, we are content to look upon Lake Victoria itself as the "source" and head of the Nile.

The Royal Geographical Society publish their *Year-Book and Record* for 1899, which is the second year of publication. The book in no way makes up, as its title might suggest it did, for any absence of care to read the monthly publication. It is a mere sort of general advertisement of the Society.

The *Illustrated School Geography*, by A. J. Herbertson (Arnold), is an adaptation of Frye's 'Complete Geography,' which met with a deserved success when published in the United States. The English editor, whilst curtailing the space originally allotted to the United States, has greatly expanded the information likely to interest English students. The illustrations, the greater part of which are deserving of praise, have been retained, but so many changes have been made in the arrangement and treatment of general questions that the book, as now presented, may fairly claim to possess a considerable original value. The work has been still further improved by the introduction of additional illustrations and of maps. It almost seems a pity that an experienced teacher like Mr. Herbertson should have been hampered in his work by being required to write up to a foreign model, however good. The book certainly deserves the notice of teachers and students; but we very much doubt whether it will ever find its way largely into our schools.

SOCIETIES.

SOCIETY OF ANTIQUARIES.—May 18.—Sir J. Evans, V.P., in the chair.—Sir F. T. Barry exhibited a number of flint implements and other antiquities found in the Thames near Windsor.—Mr. F. C. Frost exhibited a carved ivory panel of the early part of the fourteenth century, and of English or North French work, with the *Beträval* on one side and the Crucifixion on the other.—Mr. W. Gowland read a paper 'On the Early Metallurgy of Copper, Tin, and Iron in Europe, as illustrated by Ancient Remains, and the Primitive Processes surviving in Japan.' The paper was illustrated by diagrams and lantern-slides, and contained a *résumé* of Mr. Gowland's investigation of the rude metallurgical processes and appliances which still survive in Japan, and the application of the results to the elucidation of the primitive metallurgical arts of Europe. The remains which were of chief importance for the determination of the manner in which the metals were obtained and treated by early man were rude excavations along the outcrops and shallow burrows below the surface of mineral veins, heaps of slag, *débris* of furnaces and crucibles, and clay and stone moulds, often imperfect and fragmentary. From a consideration of these, and guided by the facts derived from the study of the primitive processes of Japan, Mr. Gowland deduced the forms of the furnaces and the nature of the metallurgical processes in use in Europe from the earliest times down to the fall of the Roman Empire. Few appliances of prehistoric metallurgy were simpler, either in form or construction, than the ordinary Japanese furnace. It consisted merely of a shallow conical hole in the ground; yet all the copper, tin, and lead required in the country, until about thirty years ago, had been extracted from their ores by means of it; and although it was not used for iron, a skilful worker had no difficulty in producing that metal by its aid. By means of the light thrown by this furnace and the method of working it on rudimentary smelting processes, aided by the data afforded by the remains found on

ancient smelting sites in Europe, by the structure of the lumps of copper found in the bronze founders' hoards, and by the characteristic features of the Roman cakes of copper found in North Wales, the evolution of the copper-smelting furnace in Europe was traced, through various stages, from the domestic fires of Neolithic man up to the low hearth of Roman times. The manner in which the men of the pile dwellings in Switzerland and the upper Austrian lakes melted copper and bronze for casting, by the application of heat above and to the inside, and not to the outside, of their crucibles, was explained. The development of the tin-smelting process from small, shallow trenches in the ground, in which the ore was reduced by means of wood fires, was of considerable interest, as similar trenches, with wood as fuel, continued in use in Germany for the extraction of bismuth up to the middle of the sixteenth century. The Japanese furnace for the extraction of iron from its ores, which is still in use in some districts, was, in its rudeness and simplicity, almost without parallel in any region of the world. It was built of common clay, and only lasted for a single operation, when it had to be pulled down in order to extract the iron which had been produced. In Europe the early iron furnace seemed to have been a shallow conical hole in the ground, which, at a somewhat later date, took the form of a similar-shaped cavity enclosed by a wall of rough stones built on the surface. In the Mediterranean region, west of the Apennines, the furnace never passed beyond this stage of development. It appeared to have been introduced from Egypt into Etruria, whence it spread to the Pyrenean region of North-East Spain, and also to Britain. In the Danubian basin, on the other hand, where were the earliest sites of the extraction of iron in Europe, the typical furnace, even in prehistoric times, was a small shaft furnace built in a bank of earth. One of the most important localities for this form of furnace was Hüttenberg, in Carinthia, within reach of the people represented by the metallic remains found in the famous graveyard of Hallstatt. The Norici, who occupied this and the surrounding country, there were strong reasons for believing, were influenced by Asiatic methods of metallurgy almost, if not quite from the very beginning of their attempts in the production of iron. Another important district for the remains of shaft furnaces was the Bernese Jura, not far distant from the lake dwellings of La Tène. The introduction of the extraction of iron into Europe had thus apparently taken place along two lines, one from Egypt to Etruria, and the other from Asia by the north of the Euxine to the Danube, and thence to Central Europe. In both these types of furnace wrought iron, sometimes of a steely nature, was produced direct from the ore, and it was not until mediæval times, when the blast was augmented by the application of water power, that the furnaces were further increased in height. Conditions favourable for the carburization of the reduced iron resulted, cast iron was obtained, and the process of iron manufacture as at present conducted was gradually developed.

MICROSCOPICAL.—May 17.—Mr. E. M. Nelson, President, in the chair.—Mr. C. L. Curties exhibited and described a new electrically heated stage for the microscope, made by Reichert. It was constructed so as to be heated by the current from the ordinary electric lighting supply. By an ingenious automatic arrangement the heat could be maintained at any required temperature to within 0.1° Cent.—Messrs. Watson & Sons exhibited a form of dissecting stage, designed by Mr. T. G. West, which could be used with any microscope without damaging the stage of the instrument when doing rough work.—The President regarded it as being a practical and ingenious contrivance which he had no doubt would be found of great service in laboratory work. He also called attention to some beautiful photographs of Mr. Grayson's rulings taken by Mr. Wedeles. The rulings were the finest productions he had ever seen. Dr. Sorby's communication not being forthcoming, the President read a paper 'On the Fine Adjustment.' He described the various forms which had been adopted from time to time, and said that in the course of his investigations he had discovered that Varley's inventions had been ascribed to others, and that the long-lever fine adjustment generally ascribed to Ross was really first made by Powell. He then called attention to the exhibition of "Pond Life" by Fellows of the Society and members of the Quekett Microscopical Club, which had drawn a very crowded meeting.

PHYSICAL.—May 26.—Mr. T. H. Blakesley, V.P., in the chair.—A paper by Prof. S. Young and Mr. Rose Innes 'On the Thermal Properties of Normal Pentane,' Part II., was read by Mr. Rose Innes.

HELLENIC.—May 25.—Prof. Lewis Campbell, V.P., in the chair.—Prof. P. Gardner read a paper on the scenery of the Greek stage. He began by stating his opinion that there was at all periods in the Greek theatre a raised stage, and proceeded to consider what kind of a background it had. He accepted the tradition that the first painted background was that made for *Æschylus* by Agatharchus of Athens, but maintained that this background was not a canvas scene, but a wooden erection painted to resemble the front of a temple or palace. This scene, like the other stage arrangements due to *Æschylus*, became stereotyped, and was not altered according to the requirements of particular plays. Those requirements were met, partly by the use of *periacti*, three-sided prisms which turned on a pivot and presented to the audience different paintings, which conventionally represented different localities, partly by the use of stage properties—curtains and the like. But in all periods stage scenery was very simple and not realistic. Prof. Gardner enforced these views by an examination of the statements of Vitruvius and Julius Pollux, and in particular by setting forth the testimony offered by inscriptions from Delos, which prove that the painting of the front of the stage building was permanent, and paid for, not out of the cost of producing plays, but out of the cost of construction.—A discussion followed, in which Prof. Murray, Mr. A. G. Bather, Mrs. Strong, and the Chairman took part.

MEETINGS FOR THE ENSUING WEEK.

- MON. Geographical, 3.—Annual Meeting.
- Royal Institution, 5.—Century Day: General Monthly.
- Institute of Actuaries, 5.—Annual Meeting.
- Society of Engineers, 7.—Foreshore Protection, with Special Reference to the Case System of Groyning, Mr. R. G. Allanson-Winn.
- TUES. Royal Institution, 3.—Commemoration Lecture by Lord Rayleigh.
- Society of Biblical Archaeology, 4.—'Hittite Notes,' the President.
- Zoological, 8.—An Account of a Collection of Fishes made by Mr. R. B. N. Walker on the Gold Coast, Dr. A. Günther; 'A Specimen of *Cervus bedfordi*, Lark, (*C. verticatus*, Dabk.), from the Forest-Bed of East Anglia,' Dr. S. F. Harmer; 'A Few Points in the Structure of Laborde's shark (*Etmopterus labordei*, Mull. and Henle),' Dr. R. O. Cunningham.
- WED. Institution of Civil Engineers, 10.—Engineering Conference: President's Address.
- United Service Institution, 3.—'The Training of a Battalion of Infantry,' Lieut.-Col. R. L. A. Pennington.
- Archæological Institute, 4.—Consistory Courts and Consistory Places, Chancellor Ferguson; 'Samuel Daniel and Anne Clifford, Countess of Pembroke, Dorset, and Montgomery,' Mr. A. Harbottle.
- British Archaeological Association, 8.—Notes on some Mediæval Châteaux and Dwellings in France, Mrs. Collier; 'Symbolism,' Mr. A. Oller.
- Geological, 8.—'The Geology of Northern Anglessey,' Mr. C. A. Matley; 'An Intrusion of Granite into Diabase at Sorel Point, Northern Jersey,' Mr. J. Parkinson.
- Entomological, 8.
- Royal Institution, 9.—Commemoration Lecture by Prof. Dewar.
- THURS. Institution of Civil Engineers.—Engineering Conference.
- Royal 41.
- Mathematical, 8.—'Solitary Waves, Equivoluminal and Irrotational, in an Elastic Solid,' Lord Kelvin; 'Several Classes of Simple Groups,' Dr. G. A. Miller, and five other Papers.
- Society of Antiquaries, 8.—'The Discovery and Excavation of Several Prehistoric Brochs in Co. Galway,' Sir F. T. Barry.
- FRI. Institution of Civil Engineers.—Engineering Conference.

Science Gossip.

THE gold medal of the Linnean Society, which was presented at the anniversary meeting on May 24th, has this year been awarded to Mr. John G. Baker, of Kew, in recognition of his important contributions to botanical science. Amongst these may be mentioned his 'Synopsis Filicum'; his monographs on various important genera; his handbooks on the *Amaryllidæ*, *Iridæ*, *Bromeliaceæ*, and the fern allies; three volumes on the Composite in Martius's 'Flora Brasiliensis'; and several papers on Malagasy botany, the flora of Mauritius and the Seychelles, the bulbous flora of the Cape, and the Leguminosæ of British India, besides numerous papers communicated to the *Journal* of the Linnean Society, the *Journal of Botany*, and other periodicals.

MANY who remember the early days of anthropology in England will hear with regret of the death of Mr. Henry William Jackson, of Louth, in Lincolnshire, who served as a member of Council of the Anthropological Society of London for several years. Though he never contributed any papers to its *Transactions*, he was known to a large number of acquaintances and friends as a competent and earnest student of anthropology. Before entering upon general medical practice he had acquired a knowledge of mental disorders and served as one of the medical officers of a county asylum. In 1882 he read to the West Kent Medico-Chirurgical Society a paper on 'Some Diseases and Injuries of Prehistoric Man,' which was referred to at

the time in the *Athenæum* (No. 2877) and the medical press. He was the founder, and served for several years as honorary secretary, of the Lewisham and Blackheath Scientific Society.

THE Rev. Frederick Smith has contributed to the Philosophical Society of Glasgow a paper on some investigations into Palæolithic remains in Scotland. It has hitherto been generally believed that there are no such remains, but Mr. Smith has not been satisfied with the reasons generally adduced for their absence, and has collected a great number of stone implements, of which he exhibited two hundred specimens at the meeting of the Society, and twelve typical specimens are photographed as illustrations to his paper. Mr. Smith correctly states that they cannot be fully appreciated from the photographs only, as, although their forms resemble those of the Palæolithic flint implements with which we are familiar, the material of which they are made tends to obscure the evidence of workmanship.

THE Royal Academy of Sciences of Turin will, under the will of the late Signor Vallauri, award a prize to the author of any nation "qui du 1er janvier, 1899, au 31 décembre, 1902, aura publié l'ouvrage le plus considérable et le plus célèbre dans le domaine des sciences physiques, ce mot pris dans sa plus large acception." The Academy will also award a prize to the scholar of any nation "qui du 1er janvier, 1903, au 31 décembre, 1906, aura publié le meilleur ouvrage critique sur la littérature latine." In each case the works must be printed before being submitted to the Academy, and each prize will consist of 30,000 Italian livres, minus the tax on Italian *rente*.

SWIFT'S comet (*a*, 1899), which in the early part of last month was visible to the naked eye, is now near the boundary of the constellations Draco and Hercules, and will pass very near τ Herculis on the 6th and 7th inst.; but, though above the horizon all night, it has become considerably fainter, and will soon be out of the reach of any but powerful telescopes.

WE have received the third number of Vol. XXVIII. of the *Memorie della Società degli Spettroscopisti Italiani*. The principal paper is by Prof. Mascari on the solar protuberances observed at Catania during the year 1898, and their heliographical latitudes; and the spectroscopical images of the sun's limb are continued to the month of November.

FINE ARTS

THE ROYAL ACADEMY.

(Third Notice.)

WE now come to the portraits, which form an unusually important section of the present exhibition. It is, however, hardly possible not to entertain a feeling of great regret that that lack of strenuous and severe studies, which is working havoc in nearly every branch of art in the country, is but too plainly manifest among them. No doubt there is a fair amount of insight and a good deal of *bravura* in many of the best of them, and, so far as these qualities go, we can conscientiously commend a number of the works we have now under consideration; but what is most wanted is not cleverness and adroit craftsmanship, but self-control, reticence, and solid workmanship. The bright, veracious, and lightly painted face of *Violet* (No. 4), by Mr. Fildes, charms the visitor directly he enters Gallery No. I., yet the painter of 'The Doctor' might surely have sent something more ambitious than this agreeable portrait of a young lady and its companions *Elsa* (*Violet's* sister), No. 73, which is very nearly as good, and *Beryl* (197), an animated whole-length figure of a rosy and happy English damsel dressed in brilliant turquoise blue, which actually lights up one side of Gallery III. No doubt its harmony and tastefulness are con-

spicuous, and these three portraits are certainly far superior to those exhibited by Mr. Fildes last year; but Mr. Fildes is capable of art of a higher kind.—The new Keeper of the Academy, Mr. Yeames, who used to send *genre* subjects and anecdotal pictures possessed of considerable excellence, also confines himself to portraits, and that of *C. S. Burton, Esq.* (10), although a little crude and slight, is full, even to its expressive hands, of character.—A recognized master in portraiture is that distinguished and successful follower of Velazquez Mr. J. S. Sargent, whose *Mrs. C. Hunter* (18) may be said to exaggerate some of the extravagances of that cult of Velazquez which is working for evil among our younger artists. It excels, like many of Mr. Sargent's pictures of ladies, in the fineness of the carnations and the harmonies of the same and the costume; but, pre-eminent as it is in many respects, there are excesses in it which need a strong hand to repress them. Mr. Sargent's portrait of *Miss Octavia Hill* (122), whose genial and clever face is treated *en bloc* with a hand as firm as it is bold, is to be admired on those grounds, and also for its subject, which must have been delightful to a portrait painter tired of the characterless expressions of commonplace sitters. We care less for *Miss J. Evans* (237), though it is an excellent likeness, very broad indeed, for it is but the foundation of a good portrait of a character that, on the whole, is less interesting than *Miss Hill's*. Like so many of Mr. Sargent's portraits, *Lady Fawcett-Phillips* (444) bears numerous traces of his fine sense of humour, but, artistically speaking, it is below the customary standard of his work.—Mr. J. W. Waterhouse, of whose important subject-picture an accident has, for a while, deprived us, sends only a likeness of *Miss M. Rickman* (22), dressed in red and ably painted, wearing a resolute look, but somewhat stiff and unfinished.—As a solid exercise of the most researchful skill, manifest in a masterly use of colour, excellent in finish, and, as a likeness, true to the life, Mr. Alma Tadema's *Mrs. M. Stone* (738) takes one of the highest places here. Notable for treating red on red, this work is a valuable lesson for painters.—If we desired to be reminded of the achievements of Frank Hals, his mosaic-like touch, his peculiar mode of flesh painting, and his notions of what the carnations are in life, Mr. E. J. B. Taylor's *Portrait of a Woman in Costume* (877) would suffice to do so.—We should like to see side by side with it Mr. H. van der Weyden's *Portrait of a Lady* (793), reading and dressed in black, which is treated on quite opposite principles to those of Hals, and yet is excellent in all respects. If these two works were hung alongside of that of Mr. Tadema, they would perfectly illustrate the catholicity of modern art.

Of course, that indomitable artist Mr. H. Herkomer is a liberal contributor of effective portraits, full of life, if slight and pretentious in execution, and remarkable for the grasp of character they never fail to display, but not unmixt with touches of exaggeration. When he painted *H.R.H. Prince Luitpold* (145), Mr. Herkomer seems to have been bent on rivalling the demonstrative manner of the old portraitists of his native Bavaria after their school had felt the vivifying influence of Rubens. It is a *tour de force*, an extremely quaint and powerful likeness of a modern gentleman (whose look itself suggests a masquerade) in a German costume of the sixteenth century. Its great facility and dash deserve the visitor's notice, and certainly it is to its credit that no part of it is out of keeping with the rest. Perhaps, however, the best of Mr. Herkomer's portraits this year is that of the *Duke of Sutherland* (426) seated in a chair, a work full of character, and, unlike the artist's work in general, somewhat restrained and instinct with feeling that is not altogether obvious. It is less feverish, too, in colour than the rest of his portraits. The most

successful of his other six contributions is *F. Parish, Esq.* (58), an extremely apt illustration of the qualities we have mentioned, but possessing less solidity than is desirable in the work of an artist who cannot always depend upon himself. *Dr. W. W. Baldwin* (106) is, technically, equal to No. 58, and replete with character, even to extravagance.—Mr. Oulless contributes *The Hon. L. O'Brien* (62), soberly dressed in grey. It is rather a cold and heavy portrait, but it is full of character, that essential element in portrait painting. He is more happy in *Lord Leigh* (91), a lifelike picture, ably painted and agreeable, although rather black, and much the same thing may be said of his *Bishop of Truro* (92), but fortunately it is not so black as its neighbour. Mr. Oulless has painted many members of the Episcopal bench, and in the face of the *Bishop of Lincoln* (178) there is some mastery and for this artist surprisingly vigorous painting, while the colour of the prelate's purple robe is conspicuously good.—Mr. Orchardson's *P. Russell, Esq.* (102), has the very air of life, but it is extremely thin, and there is a great deal of *chic* about it. In each of these respects Mr. Orchardson has outdone himself, and thus betrays an increasing tendency towards manner, that worst vice in portraiture of a high type; and it is impossible not to notice with regret a strong tendency in the same direction in *The Earl of Crawford* (243); the colour not less than the carnations are florid, if not feverish, while the face is excessively thin and flat. This striking work is undeniably animated, but the verisimilitude almost verges on caricature. *E. Davis, Esq.* (283), although also vivacious, is to a certain extent marred by the questionable drawing, which, we suppose, is not a characteristic. Of all Mr. Orchardson's portraits of the year that of *Lord Kelvin* (87) is the least satisfactory. It shows less insight than the rest, and both as a likeness and as a piece of painting it is inferior to them.—Mr. E. J. Gregory has introduced some good but rather florid flesh painting in *Portrait of a Lady* (132). We regret to remark the same tendency to florid painting in the careful and highly finished life-size bust of *C. McLaren, Esq.* (225), in a George II. costume. In spite of an animated and characteristic expression it is too old to be quite faithful, owing, no doubt, to the laboured modelling of the features.

Sir W. B. Richmond, too much absorbed by his unlucky experiments at St. Paul's, contributes nothing more ambitious than the glowing likeness of *Miss M. Wilson* (137), a sumptuous damsel dressed in cloud-like muslin, whose fervid carnations and air of luxury are combined in unison with good flesh painting and soft chiaroscuro. Sir William's companion in misfortune, the *Dean of St. Paul's* (318), is depicted as a somewhat obstinate ecclesiastic. His face is rather loosely painted, and it lacks the expression of humour which nature has supplied to the original.—Mr. Sant is not particularly fortunate in *The Daughters of J. H. Buxton, Esq.* (190), three ingenuous-looking damsels: the flesh shows an undesirable opacity, and their attitudes are stiff as well as timid. Faintly, though of course unintentionally, Mr. Sant seems to emulate Reynolds and Millais in this group, which is considerably below his own standard.—Mr. Solomon's portrait of *J. Smith, Esq.* (639), proves that the painter has fallen in with the prevailing fashion, and become an imitator of Velazquez. It may ensnare him.—Mr. Shannon's *Mrs. J. Crombie* (507) is a capital head, and is most ably painted, but, like Catherine of Braganza when she stood upright before the astonished courtier, the figure appears to have no legs. *Lady Mathew* (126) is, in the artist's broad and dashing way, very good indeed. But the best portrait Mr. Shannon exhibits at the Academy is that of *Lady U. Duncombe* (334). He has, however, done much better things before, as

well as elsewhere this year. — *Mrs. E. Fitz Gerald* (425), by Mr. L. Koe, a life-size, full-length figure, is an excellent exercise in black, and belongs to that class in portraiture in which Mr. Shannon is supreme, and in which so many succeed more or less completely that one begins to think it must be easy to do well.

We prefer to speak of Mr. R. Peacock's *Portrait of a Lady Dancing* (86) as a picture proper rather than as a mere portrait, because we recognize that its grace and spirit and the bright and skilful painting of the draperies are points worthy of praise. It is, likeness or not, really a subject picture of merit. *Miss L. Croft* (215) tends to confirm Mr. Peacock's position as one of our leading portrait painters, for in this likeness he has freed himself from those conventions (among them a meaningless attitude for the sitter) which add to the dullness of commonplace art of this sort. The work is, on the whole, most ably treated and agreeable in its colour. — There is no question that the group of *Madame Koch and her Children* (89), which Mr. J. Rolshoven has made a domestic subject of, painting it in a somewhat hard and German manner, is excellent as a piece of portraiture; the faces are expressive and carefully executed, and, as portraits should be, they are true and touching. — Mr. A. S. Cope, the recognized maker of official portraits and likenesses intended for presentation, does himself fair justice in the sterling *Bishop of Exeter* (327), which has an excellent face, but is not otherwise interesting as a picture. His *E. Horne, Esq.* (631), is a capital specimen of what is most desirable in presentation-portrait painting. His *W. Grange, Esq.* (659), reminds us of a sterling Raeburn, and it is free from that excellent artist's mannered use of blackish-brown shadows in the flesh, which is an abuse, so to say, of a convention of the studios which was rife in Raeburn's days, as with Opie and others, and is still much too common. A safe likeness-taker, Mr. Cope is guilty of no vagaries; he is never enterprising, but his work is sound and respectable, solid, and, if not otherwise interesting, it is not above anybody's comprehension. This year he is not on so high a plane as usual, a shortcoming which is, doubtless, due to his sending not fewer than seven works to this exhibition. How can even a portrait painter, who is neither a Reynolds nor a Millais, paint in one year seven life-size pictures, all of which are worthy of Burlington House as it ought to be?

Mr. R. Jack has already sent some capital whole-length likenesses of ladies dressed in warm white and black; of these *Miss E. Millard as Lady Ursula* (188) is an excellent representative, full of colour, homogeneous, and good in style. The colour of his *Marjery* (130) is more florid than that of any of its forerunners, but in the flesh painting it outdoes the best of them, except, perhaps, the admirable whole-length, life-size likeness of Mrs. Jack which was here some time ago. — Mr. J. H. Walker's *Sisters* (124) is an affected and lifeless group of three ladies, or rather girls, in white. — As a specimen of free, though rather slight handling, Mr. Tofano's *Mrs. E. Jacobson* (100), seated in an evening dress, is telling, harmonious, and original. — Mr. H. A. Olivier's *J. McA. Hall, Esq.* (362), is full of character, but is flat as a paper-hanging, which it much resembles. — The *Byblis* (491) of Mr. A. P. Burton, reclining naked in a meadow, is manifestly the whole-length portrait of a pretty model, and has nothing Greek about it, except a statuesque attitude. Its colour is good. — What may be called a stern realization of the looks of a patient sitter is to be found in the solid and characteristic portrait which Mr. C. Kerr styles *Myself* (629); also admirably animated and beautifully painted is Mr. G. S. Watson's *Miss Yool* (648), dressed in that generally unmanageable colour pink.

A valuable likeness, instinct with sympathy and thoroughly well studied, is Mrs. C. Mar-

timeau's head of the late *Russell Martineau, Esq.* (855), a good and sound memorial of one of the best scholars in the British Museum. — *Dorothy* (417), by Mrs. M. Lucas—a child with a toy—is showy and rough, but excels in its animated face and attitude. — Miss D. Woolner's *Miss L. Fitzroy* (487), a spirited and nicely coloured study, with creditable treatment of its colours, which are mainly blue and black, should be carried further if the artist desires to excel. The expression is decidedly good. — Mr. Hugh G. Riviere's *Bishop of Hereford* (882), dressed in that Anglican purple which does duty for the red of a cardinal's robe, is the second example of the sort in this Academy. It is not so fortunate in colour or character as Mr. Oulless's *Bishop of Lincoln* (178), nor is the face so firm and crisp as in that sterling work; nevertheless, it is an excellent picture. — The last of the portraits in oil we have to praise is Mr. W. Osborne's *Mrs. Meade* (948), which, though rather rough and somewhat opaque in the flesh, is a very good example of forthright and firmly touched painting.

In the Water-Colour Room the visitor will find several excellent heads at life size, or near it, and full of character. One of the best of these is Miss C. Blakeney's *Mrs. T. Hornsby* (1081), dressed in black, and an example of style in portraiture. — *Molly* (1084), the portrait of a child, by Mr. A. J. H. Moore, is thoroughly drawn, and bright alike in expression and colour.

Nearly two hundred miniatures are here to prove the great recent development of that charming art by their high merits, general good drawing, and fastidious modelling. We have space for no more than the names of the best among them, and this compels us to prefer the order of their numbers to that of their merits. *Mrs. H. Dalton* (1249), by Miss M. Lister; *Mrs. Hubbuck* (1250), by Mr. C. J. Hobson; and *The Earl of Hopetoun* (1258), by Mrs. J. K. Robertson, are all good. — Miss I. E. Reid is seen to advantage in *Principal Brown* (1260). — *Kathleen* (1271) is by Mrs. M. Stewart; while its neighbour, *Mrs. Albert Stephens* (1272), owes its brightness and crispness to Miss A. Knight. — *Violet* (1281) does credit to Miss E. Pyke-Nott. — Mrs. H. Reed has painted *A Lady* (1300) with sympathy and taste. — The same may be said of Miss S. C. Harrison's *Michael* (1315), which is at once sound and pretty. *Lady Evans* (1321), also a work of Miss Harrison's, is almost as good. — Besides these we may mention Miss R. P. Martin's *Little Nance* (1341), Mr. C. J. Hobson's *Ruth* (1368), Mr. C. Spencelayh's *The Captive* (1371), and *Lady Paget* (1425), by Mr. W. T. S. Barber. — Mr. C. Turrell maintains his reputation in Nos. 1399-1405, inclusive; so does Mr. L. Heath in Nos. 1413-1416. It is observable that not only are the miniatures of this year greatly above the average, but that a considerable majority of the artists contributing them are ladies.

THE SALONS AT PARIS.

(Third Notice.)

A REVIEW recently founded by a group of young men of Catholic and Liberal views, *Le Sillon*, started an "inquiry concerning the Idealist Renaissance," and requested from a large number of writers and artists answers to the following queries:—

1. Must the Idealist Renaissance, which has made itself felt for some years now, take a definite direction towards the Christian ideal?

2. In particular will this movement result in the creation of a Catholic literature and art?

3. Is the Catholic public, which is used to be satisfied with "edifying" literature and the so-called "Saint Sulpice" art, ready to understand anything else? Can it be educated from a literary and artistic point of view?

Answers have been sent in numbers which are often of interest. Several of the clergy have not hesitated to speak scornfully of this

"vegetation of edifying literature and ludicrous images," which offends the young writers of the *Sillon*. A Belgian abbé has even written that in his view the failure of the Idealist Renaissance was certain in France on account of "the extraordinary and disconcerting want of understanding in the Catholics of France, and their hostile attitude towards all that is art." And he adds: "As long as the Catholics of France show themselves—pardon me for the word—so *bouchés* in art matters, no one can hope for anything."

This judgment is frank and severe, but just. No one can deny that the "Saint Sulpice" art (so called because the habitual purveyors for the churches and the clergy live almost entirely in this quarter) is one of the tamest possible expressions of popular and religious imagery; and the chapels of all the churches of France, even the most admirable Roman and Gothic churches, are disgraced by insipid statues of Our Lady of Lourdes, of St. Anthony of Padua, and other saints who give a sad idea of the devotion which inspired them and finds in them its support. However unpleasantly this truth strikes lovely and pious souls who dream of a reawakening in religious art, it must be plainly acknowledged that if there is a "Catholic art" nowadays it is solely that of "Saint Sulpice."

But what are we to understand by the phrase "Catholic art"? Is it the art of the Middle Ages? and of what century, for the twelfth and thirteenth centuries differ? Is it the primitive art of the fifteenth? Is it the art defined by the Council of Trent, which Francisco Pacheco, father-in-law of Velazquez, appointed by the Inquisition to inspect works of art, began at the beginning of the seventeenth century, amongst many other writers of the same sort in Italy and France, to lay down in his "Arte de la Pintura"? Is it art according to the heart of the Jesuits? It would be easy to show that this last source, in combination with academism, has produced the art of Saint Sulpice. The average of the religious pictures shown this year at the Salons does not raise any great hopes of the early appearance of the art which our young friends desire so fervently. The mediocre character of most of them renders it unnecessary to speak of them, and any one who wishes to discuss seriously the chances of the hoped-for revival must refer to works like Tissot's illustrations of the Scriptures, the "Cène" and the "Pèlerins d'Emmaüs" of M. D. Bouveret, the "Christ chez les Paysans" of M. Uhde, &c., and he will see that religious art cannot be revived, freshened, and developed without going to the eternal springs of nature and the human heart. The cold and formal idealism which is at the back of the traditional aesthetic principles of the artists dear to our modern clergy and their parishioners is, in brief, rightly understood, only a kind of materialism. But will the "enfants de Maria" and the faithful of the "catechism of perseverance" always feel the profound and human beauty of the "Pèlerins d'Emmaüs" or of the "Good Samaritan" of Rembrandt? I doubt it.

I notice only as worth mentioning among the religious pictures of this year the *Homme de Douleur* of M. Eugène Burnand (S.N. No. 277), the *Sermon sur le Bord du Lac* of M. du Gardier (A.F. 834), and in subjects derived from legends of the saints the *Enterrement de Sainte Catharine à Alexandrie* of M. Ruppert C. W. Buny (A.F. 322). The title of M. Burnand's picture sufficiently explains the nature of his inspiration. Here is the Christ of Biblical prophecy; He who had "no form nor comeliness," who was despised as the least of men; He who was "wounded for our transgressions, and bruised for our iniquities." On His knees, bowed down and crushed by the weight of the sins of the world, He clasps His hands, accepts His burden, and in prayer offers to the Father and Judge of all the sufferings and humiliation of redemption. His face is as that of one of us; His beauty comes entirely

from within, from the fervour of His prayer and the infinity of His love.

M. Burnand makes his Christ fully human—there he is right; but at the same time he has decided to isolate his figure in some sort from surrounding nature in an indistinct atmosphere, to prevent any picturesque incident from disturbing the deep moral impression. I do not think that he has chosen the most suitable technical means to achieve this result. As he has clothed his Christ in a large mantle of white watered by amber shadows and iridescent violet tints, he has been led to raise in the surrounding the tone of his picture to clear blue, which gives the impression of a sky at the back. Now a shadow carried near the head of Christ tells us that He is leaning against a wall—a blue wall. Here is for the eye and the spirit something which makes for hesitation and damages the emotional effect. The eye, instead of concentrating itself on the very beautiful head, is distracted by this great surrounding brightness. Instead of painting up his background, M. Burnand would have done better, to my thinking, if he had suppressed it and toned it down. But I know that he does not agree with me on the point.

To landscape especially M. du Gardier has gone for his means of expression; and if his figure of Christ is a little soft and debatable, he has achieved by means of his groupings of persons, and particularly the large and simple harmony of the waters of the lake and sky, a convincing effect of sweetness. It seems as if in this clear, tranquil, and bright atmosphere the words of peace and love ought to blossom of their own accord.

It is, too, the fineness and exquisite delicacy of his coloured harmonies which enable M. Bunny to express the mournful and virginal charm of St. Catherine of Alexandria raised in her shroud by a flight of fraternal angels. The exhibits of M. Bunny, in whom I note with pleasure the arrival of a delightful colourist, have now for three years claimed notice by their sober and poetic distinction.

ANDRÉ MICHEL.

Mlle. ROSA BONHEUR.

The illustrious artist who departed from among us on the night of the 25th ult. was born not, as most authorities have stated, on March 22nd, 1822, but on the 16th of that month; the later date was that of the registration of her birth at the Mairie of Bordeaux. Raymond Bonheur, an artist and teacher of painting in that city, had made a somewhat rash match with one of his own pupils, whose father refused to assist the young couple, and left them to help themselves. Raymond, though by no means deficient in taste, knowledge, or industry, seems to have dissipated some of his energies in the pursuit of theories, which failed to support a numerous family; but his wife's talents as a teacher of music helped to augment the family income, and, despite the cares of an increasing family, she continued to teach till her death in August, 1833. This event left Raymond alone with four children. In the meantime, when Rosa was four years old, he had removed to Paris, where his fortunes did not improve till he was well settled there. In the interval Rosa seems to have given her friends a foretaste of that independent will which urged and directed her course through life. A certain Nurse Catherine, who had charge of the children, was much troubled by her ways, and so was the seamstress with whom the girl was placed in order that she might learn to sew. Against this sort of education Rosa rebelled when she dared. After a while her father placed her in a boarding school, where he gave lessons in exchange for her education. Here, too, her somewhat turbulent disposition resisted the constraints of the "establishment," and though her energies and talents were unquestionable, she had to bear the frequent humiliations of her

position, the poverty of her family, and the comparative meanness of her dress. To such a pitch did her temper rise that Raymond must needs remove her from school, and, as well as he could, teach her himself.

This seeming catastrophe was the beginning of her fortunes. The girl, who had till then only dabbled in modelling in clay and sketching as most children will, rapidly developed into the passionate student whose energy, previously running wild, concentrated itself upon art. Raymond recognized his daughter's genius, trained her with a severity to which she submitted with unwonted obedience, and sent her to the Louvre to study the old masters, where she was the first to arrive and the last to leave. Her ardour was astonishing. She created quite a sensation by a copy of 'Les Bergers d'Arcadie,' and was rewarded by the applause of a distinguished critic. Many a copy did she make after this, and gladly did the girl of seventeen contribute the proceeds of her industry to the common fund, upon which her brothers Isidore and Auguste, her sister Juliette, and Raymond her father depended. It was at this time she began to study animals from nature, her first great success being with a goat. Landscapes for backgrounds were diligently studied in the neighbourhood of Paris, and the stringent principles laid down by her father were strictly adhered to by the great painter to be. The legend that she became at any time a pupil of Léon Cogniet has no foundation. She had no teachers except her father and nature; but Cogniet did, indeed, greatly help the girl with encouragement of many kinds, as he recognized her ability and her insight into nature. One of her most frequented studies was the Abbatoir du Roule, where, with characteristic fortitude, she not only controlled her natural repugnance to scenes of slaughter, but overcame all the disgust which attended the "brutalité grossière" of the people employed there. Even at this early period she studied not only the outward aspects and anatomical construction of the creatures she painted, but their passions and tempers. Among the friends to whom she always referred with grateful pleasure as helpful in these days was Paul Delaroche, who called at the humble family quarters on a sixth floor, and was not sparing in his admiration. The honour of this visit was never forgotten by any of the Bonheurs. Even the revolution of 1848 did not abate her zeal nor interrupt her studies. In this year she produced the magnificent 'Bulls of Cantal,' which was the first of her works to reach England under the auspices of Mr. Gambart, afterwards the artist's lifelong friend. A rare distinction was granted to the painter: the French authorities gave her a fine vase of Sévres ware, and Raymond Bonheur was appointed Director of the ladies' painting school maintained by the Government in Paris. He nevertheless died, quite worn out, in March, 1849.

The greatest glory of Rosa's youth soon followed the loss of her father: that noble landscape with animals which is known to all the world as 'Labourage Nivernais' was finished, sent to the Salon, bought by the nation, engraved, and hung in the Louvre, as it now hangs in the Luxembourg. From this time a constant stream of successes followed. Masterpiece after masterpiece came from her easel, and of such equality of merit that no one will venture to say which is her chief work. The 'Farmer of Auvergne,' 'The Chalk Wagon of the Limousin,' 'The Charcoal Burners,' and 'The Horse Fair' followed each other during a long series of years. Of the last there are at least three slightly different versions with a uniform inspiration. Of these one attained the unique distinction of being the first work by a living foreign animal painter which was admitted to the National Gallery. When 'The Horse Fair' first appeared at the French Gallery in Pall Mall, it created a sensation only paralleled

by that which attended Mr. Frith's 'Derby Day' and Mr. Holman Hunt's 'Christ in the Temple.' There are at least four prints of 'The Horse Fair,' and the work itself has held its place in popular estimation. 'The Hay Field' came soon after it, and was immediately bought by the French Government.

Rosa Bonheur's pictures may be counted by scores, but not one of them was put forth in a crude and unfinished state; honours were poured upon her, but, steadfast, sober, and self-restrained to the last, she, like her great contemporary Madame Henriette Browne, held aloof from the squabbles, the aggressions, and the follies of her neighbours, not less than from those corruptions of French contemporary art which have given to the world two Salons, and degraded painting in its natural centre, Paris. Pursuing the even tenor of her way, she declined many foreign honours, especially those of Teutonic origin, and actually evaded, so to say, several French ones. Our Royal Academy was, we believe, the only foreign artistic body of distinction to which she sent any of her pictures. Scores of her works are engraved. She accumulated a considerable fortune, and continued her studies until her end, which came unexpectedly last week. At By she lived, at By she died, the object of a world's admiration.

THE SILCHESTER EXCAVATIONS.

THE ninth annual exhibition of the discoveries made at Silchester is now open at the rooms of the Society of Antiquaries, and will be continued until June 10th. The operations during 1898 were confined to the south-west corner of the city, and covered an area of about eight acres. It was not a memorable year, save for the discovery of early mosaic pavements; but on that account the exhibition is well worthy of a visit.

Among the noteworthy finds, in addition to the usual more or less perfect pottery and articles of iron, bronze, and bone, may be mentioned a small gold-leaf ornament; an enamelled brooch of gilt bronze, with a curious paste intaglio; a well-preserved pair of large iron hooks for hoisting barrels, such as are now used at docks; a pair of iron handcuffs, with a singular arrangement for the lock; an upper quern stone, still retaining its original wooden handle; a pewter vessel; several large pine cones, wonderfully preserved; an urn full of coarsely cremated bones, very unusual within a city; and a good deal of wall plaster cunningly painted to imitate porphyry, white-veined marble, and the yellow marble of Numidia.

There is a grim pathos, not without an element of humour, in the roughly finger-drawn word "Satis" clearly marked across a large Roman tile by the labourer whilst the clay was moist.

INSULA XIX. yielded an interesting discovery. The area of the courtyard of a large house proved to be underlaid, at a depth of some two feet, by the remains of a much earlier house of half-timbered construction. Here was found a mosaic pavement of remarkable design, the component parts of which are now at Burlington House. We think the experts are well warranted in assigning it to the first century, probably before A.D. 80, and in considering it the earliest in date yet found in England. The design of the border fringe is of much grace and freedom, and possesses distinct artistic excellence. It is far less stiff and heavy than the best pavement borders yet uncovered in this country, such as those at Bignor, London, or Woodchester. This Silchester design is strikingly like some of the most flowing patterns at Pompeii, though, of course, not so delicately executed. The wonderfully good effect produced by this fine pattern in tesserae, entirely formed of local material—chalk, Purbeck marble, and various shades of burnt bricks—must be seen to be appreciated. There is also another fine fragment of a woodbine design. These pavements afford clear proof of the

settled character of Roman civil rule in some parts of Britain in the first century. Men who could command and execute work of this kind had evidently come to stay.

Several wells were found during the diggings of 1898 lined with wooden framing or disused barrels; but it was not thought worth while to exhibit any further examples of this work. A pit of a remarkable character was uncovered in Insula XX., into the bottom of which a double row of pointed stakes had been driven. There can be little doubt that this pit was intended for the capture of wild animals; but it is somewhat difficult to settle whether this was done at some period anterior to the existence of the Roman town or subsequent to its extinction. The latter appears to us far the more likely, for earthworks show that this site was occupied long before the Romans utilized it.

THE NEW REMBRANDT.

30, Egerton Crescent, S.W., May 24, 1899.

I REGRET that my former letter did not make sufficiently clear my fear that the painter of the signature Van Ryn on Sir J. C. Robinson's new Rembrandt had no title to that name, other than his own assumption of it for the moment. Sir J. C. Robinson has "said that the signature is unquestionably authentic," but what exact meaning we are to attach to the word seems a little doubtful, since he goes on to say that "whether it is that of Rembrandt rests upon other evidence," from which I conclude that it may be "authentic" and yet not Rembrandt's. I feel sure I shall not be seeking to gratify my own desire for certainty alone in expressing a hope that he will take an early opportunity of making public the other evidence.

Not wishing to be dogmatic, I did not venture to assert that Rembrandt *could* not have painted the work at the date it bears (as Sir J. C. Robinson makes me do), but that it was in the highest degree improbable that he should have done so; and it is certain that the recognized earliest works of 1627—six years later—display very little of that "ambitious precocity" with which we must indeed credit him if he could successfully undertake so large a work within a few months of his beginning his studies.

The fact that there was no Guild of St. Luke in Leyden itself does not affect the probability that the artists there conformed to its rules, and the three years' term of Rembrandt's apprenticeship seems to me to suggest strongly that they did; but as my sole wish is to ascertain the truth as far as possible, I should be grateful if Sir J. C. Robinson would furnish proof that they did not of a more convincing nature than the mere adjective "extraordinary."

MALCOLM BELL.

NOTES FROM ROME.

IMPORTANT communications were made in last Sunday's sitting of the Reale Accademia dei Lincei concerning the latest discoveries of the Forum; and I mean by latest not those already described in the *Athenæum*, but those made in the week ending Saturday, May 20th. The discoveries are sufficiently important by themselves to require no amplification or exaggeration, and yet there are always people willing to make the experiment. The spot is discovered where the body of Cæsar the Dictator had been cremated, and the announcement is spread at once that the very bones and ashes of the hero have been found in their cinerarium. The black stones are likewise transformed into the grave of Romulus. The last transformation, to which even leading papers have given credit, is that of the plain and simple well, described in my last notes (May 13th), into the Puteal Libonis, just as if *puteus* and *puteal* were one and the same thing. The well—the finding of which has given rise to

this rumour—is as plain a structure of its kind as it can be, descending to the level of spring water. The stone kerb or puteal round its mouth (a fragment of which has been found) is made of plain slabs of peperino, and not of marble. I need not say that the Puteal Libonis had nothing to do with wells and with water; it simply enclosed a *locus attactus fulmine*—a spot struck by lightning.

Speaking of the contents of the well in my last notes, I remarked that as the vases and other votive offerings had been thrown into the well when entire and undamaged, there was the possibility of restoring them to their original shapes, not a fragment being missing. Now that all the fragments have been sorted, catalogued, and readjusted, the curious fact has been ascertained, beyond any possibility of doubt, that two-thirds of the vases and terra-cottas were thrown into the shaft in a broken and fragmentary condition. The question now comes: Must we insist on considering that heap of rubbish as a "sacra stips," or must we suppose that the well, abandoned after the introduction of running water and the building of the first aqueducts, was used by the women of the neighbourhood as a receptacle for their broken utensils, for their "cruches cassées"? It is not easy to decide the question, because we must remember that among the rubbish some exquisite specimens of Italo-Greek ceramic have been found, unbroken and perfect, the votive character of which can hardly be denied. Stress has been laid on another fact, viz., that the well contained also bones of the three typical victims of the Suovetaurilia, the bull, the sheep, and the pig. In cases of such interest an official examination is necessary before jumping at conclusions; and we shall wait for its result to decide whether the bones represent the refuse from neighbouring kitchens, or whether they must be connected with the great and august ceremony of the lustration.

The pedestal of the second lion which, according to the old legend (Schol. Cruq. on Horace, 'Epod.' xvi. 13), guarded the so-called tomb of Romulus, has just been found under the black stones of the late Empire. It is better preserved even than the other. They are about seven feet apart, and we are most anxious to find out what there may be hidden between them. The exploration, however, is not possible until the black stones of the late Empire—which no one would dare to touch or remove even *pro tempore*—are secured by means of a frame of steel, so as to allow the removal of the bank of earth on which they are laid, and by which they are supported. Next to the pedestal of the second or western lion a base has been found, conical in shape, and resting on the same stone platform. It is possible that the original "Lapis Niger" may have been placed upon it. The find, however, which has intensified, as it were, the public interest in this beautiful chain of discoveries, is that the strata of earth which cover the earliest Comitium of the Kings and support the Comitium of the late Republic—the strata, I mean, in which the lions and the conical base are embedded—are full of objects, the votive character and remote antiquity of which cannot be doubted. They are bronze figurines of archaic Italo-Greek workmanship, miniature earthen vessels of black clay, similar to those found twenty-five years ago in large quantities under the steps of the church of S. M. della Vittoria, and known to paleoethnologists under the name of "Ripostiglio della Vittoria." The half-charred jaw of a bull has also been found, together with other bones not yet identified. From a communication made to the Reale Accademia dei Lincei last Sunday, it appears that when the grave of Cavaliere San Bertolo, late President of the Accademia di S. Luca, was dug out in 1858, in the crypt of the adjoining church of S. Martina, a similar discovery of archaic bronzes and pottery took place. It would be premature to make surmises on the subject,

but there is one so probable that I cannot help mentioning it. The few remains of the Comitium of the Kings which have been brought to light up to the present day show traces of violence, viz., of damages inflicted, not by time, but by man. These traces have been connected with the capture of Rome by the Gauls in 389 B.C. It is possible that after the defeat and flight of the barbarians the bed of smouldering ashes and *débris* which covered the remains of the Curia and of the Comitium was levelled on the spot, and a new pavement laid at a higher level. This operation necessitated an expiatory sacrifice. Hence the bronze and terra-cotta ex-votos found in such abundance in the intermediate space.

The row of houses which Mr. Phillips has so generously put at the disposal of the administration has nearly disappeared, and the excavation of the Basilica Emilia has begun in earnest.

Near the bridge over which the Via Ostiensis crosses the brook (Marrana) of Grotta Perletta a marble sarcophagus has been found embedded in masonry, with a lid fastened by means of iron clamps. These having been removed, and the lid lifted, the skeleton of a young person was seen lying at the bottom of the coffin, with two rings at the height of the hands. Both are of solid gold, and both have stones set (a dark and a light cornelian), the engraving of which represents in one case a Cupid flying towards a butterfly (Psyche), with the left arm extended as if attempting to catch it; in the other case a Bacchus, with the *oinochoe* in the right hand, and the left arm resting on the hip.

Other tombs have come to light near theapse of St. Paul's. The epitaphs are inscribed with the names of a Sextus Marcus Saturninus; Q. Valerius Rufus, a veteran, probably, from the thirteenth Cohors Urbanorum; P. Clodius Restitutus; M. Vipsanius Fae...; and Epictetus, husband of Julia Epigone.

An epigraphic fragment of great importance has been discovered four kilometres outside the Porta Portese, near the suburban church of S. Passera, in the deep cutting for the main sewer of the right bank (Collettore di Destra). The fragment has been identified by Prof. Vaglieri as forming part of the celebrated funeral eulogy known by the name of 'Elogium Thuriæ,' namely, of the heroic wife of Quintus Lucretius Vespillo, one of the leaders of the republican party, who was banished and persecuted by the triumvirs. The eulogy was engraved on several marble slabs, pieces of which have been found from time to time in various places, of which pieces only two have escaped destruction and are now preserved in the Villa Albani. None of them contains the name of the heroine, but what they say about her corresponds so well with the account we have of the bravery and devotion of Vespillo's wife, that no doubt has been entertained on the subject. Prof. Vaglieri, however, has proved that the new fragment discovered near S. Passera, and the details it contains, do not agree with the circumstances attending the flight, the banishment, and the secret return of Thuria's husband, and therefore that the eulogy or panegyric must be henceforth attributed to another of those noble Roman matrons who, in the days of terror and proscription of the last Triumvirate, gave heroic example of courage and abnegation. It is possible that the tomb of the lady so highly praised by the widowed husband was raised on this same Via Campana, near S. Passera, where the late fragment has been found at a considerable depth underground.

The extraordinary name of Passera, attributed to this interesting little church, requires a few words of explanation. It was raised originally over the graves of the Alexandrine saints Cyrus and Johannes, as stated in an epigram engraved on the architrave of the door, in the time of Innocent I.:—

corpore sancta Cyri reposita hic atque Johannis
Quæ quondam Romæ dedit Alexandria Magna.

The names have gone through the following transformations in the vulgar *patois* of the people: Abbas Cyrus, Abbaciro, Appaciro, Appacero, Pacero, Pacera, Passero, Passera. The antiquaries of the sixteenth century, wondering what Passera might mean, decided that it was a corruption of Praxedes (Ital. Prassede), and therefore the feast of this saint began to be celebrated by mistake in the memorial chapel of Cyrus and John, whose memory was altogether forgotten. The feast, which fell on July 21st, was the occasion of a large festive popular gathering, and the Romans of the sixteenth century and the seventeenth flocked to the third milestone of the Via Campana, by river and by land, just as their ancestors used to do on June 7th to celebrate the feast of the Fors Fortuna at the second milestone of the same road. A description of the gathering is given by Ovid, 'Fast,' book vi. vv. 772-84.

I regret to learn that the beautiful Trajan of the Villa Barberini at Castel Gandolfo, one of the best portrait statues of the Optimus Princeps, has abandoned the spot where it was found (the Albanum Domitiani), and has migrated beyond the Alps.

RODOLFO LANCIANI.

Fine-Art Gossip.

ON Monday next and two following days Messrs. Christie will sell the Bardini collection of pictures and *objets d'art*, most of which were recently exhibited at the New Gallery. The catalogue comprises five hundred entries and covers a vast period of time. Travellers in Florence are familiar with the crowded galleries of this celebrated dealer.

THE Birmingham Museum and Art Gallery now comprises a loan collection of drawings by the old masters, nearly two hundred and fifty in number, which are the property of Mr. C. Fairfax Murray and represent a noteworthy body of famous men.

FROM and after Monday next Messrs. Graves & Co. will have on view in their galleries a number of Cornish sea pictures and landscapes by Messrs. A. J. W. Browne and P. C. Bovill. —The Fine-Art Society will show at the same time some portraits by M. Benjamin-Constant.

MESSRS. DOWDESWELL having commissioned Mr. W. Tyndale to paint a series of water-colour drawings of scenes in Cairo, Jerusalem, and Sicily, these works will be exhibited at 160, New Bond Street, after Monday next.

It is pretty well known that Lady Dilke has been for some years collecting material for a comprehensive account of French art of the eighteenth century, treating not of painting only, but also of various branches of decorative and industrial art. The section on painting is now complete, and will be ready for publication early in the autumn. In it the author, after a brief sketch of the story of the Royal Academy founded by Louis XIV., which closes with the downfall of that "Bastille de la Peinture," treats of the great decorative painters of the early half of the century, devoting a chapter to Boucher and Fragonard. Watteau, the great innovator, receives, as is fit, ample treatment, while the "Fêtes Galantes" of Pater and the works of Lancret are not forgotten. Chardet next receives attention, and reference is made to the suggestive work of Baudouin and to the popular sentimentalism of Greuze. After notices of the distinguished portraitists of the earlier days—Rigaud, Largillière, Subleyras, and Desportes—the account of Nattier, Tocque, Drouais, the less-known Roslin, and Duplessis. Madame Vigée Le Brun is also included, and ample space is accorded to the pastel painters La Tour and Peronneau. Landscape occupies another section, and includes the names of Joseph Vernet and Aubert Robert. The illustrations are in all cases reproductions from photographs

directly taken from the pictures. In their choice the author has enjoyed exceptional facilities, and they will be found to comprise a number of works wholly unknown to the general public, and some never before seen even by the connoisseur. The Louvre, and even the Gallery at Dresden, are familiar ground, but the Museum of Stockholm, the collections of French pictures at the Galleries of Berlin and Potsdam, are less known, and Potsdam is not too easy of access. The examples in the National Gallery of Scotland, if few, are of great value; and amongst the private collections from which drawings as well as paintings have been reproduced may be named those of Madame de Lavalette, Madame Jahan, M. Léon Bonnat, M. Jacques Doucet, Count Wachtmeister, M. L. Goldschmidt, Mr. Alfred de Rothschild, and Sir Charles Tennant.

WHILE this volume is complete in itself, it is hoped, if it should meet with a favourable reception, to follow it up with other volumes in course of preparation, to treat of architecture and sculpture, the industrial arts, including tapestry and other branches of furniture, with notices of the most famous cabinet-makers, chisellers, and gilders, and possibly also printing and engraving.

MUSIC

THE WEEK.

COVENT GARDEN.—'Roméo et Juliette'; 'Die Meistersinger'; 'Aida.'

ST. JAMES'S HALL.—Señor Sarasate and Madame Marx's Concert. Richter Concert.

QUEEN'S HALL.—M. Yeay's Concert.

THE amount of music every week is immense, and it is impossible to render justice all round. Some performances, fortunately, can be briefly described. Of such kind was the 'Roméo et Juliette' at Covent Garden last Thursday week. Madame Melba made her *entrée* this season. She was in magnificent voice, and once again enraptured her audience. M. Édouard de Reszke, who also appeared for the first time, was at his best as Frère Laurent. M. Saléza was the Roméo. Signor Mancinelli conducted with his usual ability.

'Die Meistersinger' was given on Saturday evening. Dr. Muck was the conductor, and his reading of the music was thoroughly sound, and in many respects praiseworthy, though at times we missed the force and fervour of a Richter or a Mottl. Frau Gadski, who impersonated Eva, sang extremely well, especially in the quintet. Her acting was intelligent and lively, but she was too simpering and at times over-demonstrative. Frau Schumann-Heink gave a skilful and characteristic rendering of the part of Magdalene. How well M. Jean de Reszke sings, and how nobly he acts as the much-tried, but finally successful knight, is well known. On Saturday, however, his voice was not in the best condition, and he was unable to do himself full justice. Herr Scheidemann took the part of Sachs. He displayed ease and the quiet dignity of a man conscious of his merits; he made points and without any sense of effort; and his singing and declamation were most refined and effective. But the voice lacked resonance, and the fine impersonation, therefore, lost somewhat in impressiveness. Mr. Bispham's Beckmesser is so finished, so excellent, that we regret his *buffo* behaviour at the beginning of the third act. Herr Schramm was a lively David, and Herr Muhlmann an excellent Kothner. Mr. Lem-

rière Pringle looked well as Veit Pogner, but his voice is not suited to the part.

Verdi's 'Aida' was played on Wednesday evening, when Frau Gadski gave an intelligent and careful rendering of the title rôle. Her singing was good. Madame Louise Homer impersonated Amneris, but neither as singer nor actress did she prove altogether convincing. Herr Dippel was an excellent Radamès, M. Plançon was the Ramfis. Signor Mancinelli conducted.

Señor Sarasate and Madame Berthe Marx-Goldschmidt gave the first of two concerts at St. James's Hall last Saturday afternoon. The violinist's tone is as lovely and his intonation as pure as ever, while the supreme ease with which he overcomes the most formidable difficulties adds to one's pleasure in listening to him. His rendering of Bach's music to our taste is too smooth, too Southern; but his execution and phrasing are perfect. In the two sonatas in A and E flat for violin and piano-forte he was ably supported by Madame Marx. Goldmark's piquant Second Suite proved a great success. In Saint-Saëns's delicate Concertstück in A, and in his own 'Sérénade Andalouse,' Sarasate astonished and charmed his audience. Madame Marx played pianoforte solos with much skill; it is, however, in concerted music that she best pleases us.

The second Richter Concert took place last Monday evening. The programme commenced with Wagner's 'Faust' Overture, of which a dignified rendering was given. Though gloomy, it is great, and, like the 'Siegfried Idyll' and the 'Meistersinger' Overture, it always sets us thinking of the wonderful instrumental works Wagner could have produced had the fates turned his thoughts to the concert-room instead of to the stage; not only did he possess striking individuality, but in mere power of thematic development he was a worthy successor of Bach and Beethoven. M. Eduard Rislér played Liszt's Concerto in A, No. 2, with the utmost brilliancy, precision, and, when needed, delicacy. As an interpreter of Liszt the pianist undoubtedly takes high rank. He will shortly give two recitals, and we shall thus have good opportunity of judging him as an interpreter of classical music. A fine performance was given of the "Vorspiel und Liebestod" from 'Tristan,' in which the conductor took the "Death" theme much slower than was his wont some seasons back; a mean between his past and his present *tempo* would be best. The concert ended with a Symphony in c minor, No. 6 (Op. 58), by A. Glazounow, who is fortunately too young to have as yet found a place in musical dictionaries. The work was given for the first time at these concerts, but it was actually produced in London, under the direction of Mr. H. J. Wood, at the Queen's Hall last January. The first movement, preceded by a short introduction, is the strongest of the four sections of the symphony. In style the music is German rather than Russian. The treatment of the subject-matter is skilful, picturesque, and varied. The movement is indeed interesting, though we have our doubts as to whether repeated hearings would reveal hitherto unperceived depths. The *andante* consists of a quaint theme delicately harmonized, followed by seven variations more

or less interesting. A dainty *intermezzo* is followed by a finale more remarkable for power of sound than for profundity of thought.

M. Ysaye's orchestral concert at Queen's Hall on Tuesday afternoon was of great interest. After Brahms's 'Academic' Overture came Bach's fine Concerto in E for violin and orchestra. As an interpreter of Bach M. Ysaye stands next to Dr. Joachim; both throw into the music more fire, more force, than Señor Sarasate; both show deep inward feeling rather than outward refinement. An additional organ accompaniment by M. F. A. Gevaert was delicately played by Mr. Percy Pitt; but the distance of the organ from the orchestra prevented perfect ensemble. The programme included a Concerto in E flat by Mozart. The opening *allegro* has a thoroughly Mozartian cachet; the slow movement and finale are less distinctive. The interpretation was delightful. M. Ysaye played Joachim's Theme and clever Variations in E minor. The piece is dedicated to Señor Sarasate, so that the names of the three greatest living violinists were brought into close juxtaposition. It is curious to note that all three are at this very moment in London. Various orchestral pieces were performed under the careful direction of Mr. Wood.

MEDIEVAL MUSIC.

L'Arte Musicale in Italia. Di Luigi Torchi.—Vol. I. *Compositioni Sacre e Profane a più Voci, Secoli XIV., XV., e XVI.* (Milan, Ricordi & Co.)

Publikation älterer praktischer und theoretischer Musik-Werke vorzugsweise des XV. und XVI. Jahrhunderts.—*Sechzig Chansons zu vier Stimmen.* Herausgegeben von Rob. Eitner. (Leipzig, Breitkopf & Härtel.)

From the fourteenth to the sixteenth century was an important period in the history of music, during which the art of counterpoint reached a high stage of development. Then came the reaction: polyphony gave place to monody, from which sprang the opera and modern instrumental music. New forms arose, but in time polyphony reasserted its rights, and between Frescobaldi and Bach and Handel the art of fugue, to speak generally, was born, developed, and raised to its highest power. In dictionaries and general histories we meet with names of early Italian composers, especially of the organists of St. Mark, but it is not until we come to the Venetian School, of which Adriano Willaert is considered the founder, that specimens of music are offered. Rockstro, in Grove's 'Dictionary,' mentions "a gorgeous MS., once the property of Giuliano de' Medici," which contains compositions by seven Florentine musicians of the fourteenth century; the beauties of this music are, however, he adds, "quite forgotten." The Italian volume under notice opens with a quaint composition by Jacobo da Bologna, a contemporary of the famous blind organist Francesco Landino. Fétis in 1817 discovered several vocal pieces a *tre* of the latter in the Paris Library, and published one of them. As no specimen of Landino is given in this volume, these compositions may very possibly not be considered genuine. After Jacobo we have two fresh *frottols*, with pleasing points of imitation, by Alessandro Demophon, and two dignified sacred *motetti* by Francesco d'Ana (Veneto); both of these musicians flourished during the fifteenth century. Of Bartolomeo Tromboncino, specially known as a composer of *frottols*, there is a long and interesting 'Frammento delle Lamentazioni di Geremia,' originally published by Petrucci in 1506.

The sixteenth century is largely represented, and here we come across well-known names, such as Spataro, Zarlino, Festa, G. Animuccia, Ruffo, and Padovano. The oratorios of Dom Perosi are now much talked about, and we may therefore remind our readers that G. Animuccia, whose *Laudi* were sung at the Oratorio of S. Filippo, has been named the "Father of the Oratorio"; as the immediate predecessor of Palestrina as *maestro* at the Vatican, he is also of importance. Our volume contains a Magnificat, a Kyrie, and a Gloria, all *a 4*, and a 'Madrigale *a 5*.' A short 'Frottola *a 2*' by Fesca, "Amor che mi consigli?" is remarkable for its skill and freshness. Jan Gero, who was chapel-master at the Court of Hercules II., Duke of Ferrara, and who is really supposed to be of French or Flemish origin, is represented by motets and madrigals. The smooth, expressive Ave Maria, motet *a 5*, in this collection will easily explain the popularity which he enjoyed. Nicola Vicentino, pupil of Willaert, tried in his works to imitate the Greek *genera*, and even invented an instrument with several key-boards to illustrate his system. A curious fragment of a 'Lamentazione' is given, and this was to have been a special study in the *genere cromatico*. Other interesting numbers are the 'Canzoni Villanesche' of Baldassare Donato. The volume contains 469 pages, and it is therefore evident that only a very long and detailed review would render justice to its contents. By referring to some of the numbers we do not for a moment intend to imply that they are the only ones worthy of notice; we have done so merely to call attention to the first volume of a series which promises to be of high value. Musicians may be thankful that MM. Ricordi have selected as editor Signor Luigi Torchi, than whom no more learned, more painstaking man could be found. Further volumes will be devoted to 'Compositori di Musica Istrumentale, Organisti, Clavicembalisti,' &c., and to 'Lirici e Compositori di Melodrammi.'

We have spoken above of the importance of the period from the fourteenth to the sixteenth century in the history of music, but 'L'Arte Musicale' was concerned specially with Italian compositions. Another work which has just been published is devoted to *chansons* by French and Flemish composers of the first half of the sixteenth century. Robert Eitner, the editor, a well-known authority in all matters appertaining to the dawn and development of music, has copied the various numbers from a large collection in the Royal Library at Munich, and he has taken great pains, by writing out several hundreds in score, to select the best specimens. In his preface he calls special attention to the clear form, the power of melodic invention, and the masterly contrapuntal skill which they exhibit. He compares the French *chanson* with the Italian *frottola*. The latter, so far as it is known, he considers of less value from an artistic point of view. A few interesting *frottols* are to be found in the Italian publication noticed above; for comparison, however, with these *chansons*, a larger number would be necessary. Some might feel inclined to think that the editor, through much study of this old music, was inclined to exaggerate, if not the importance, at any rate the interest of his collection; but a perusal of the volume will, or ought to, convince such that his words are the words of soberness and truth. The freshness and charm of the music are irresistible, while science, and of no mean order, is strictly the handmaiden of inspiration. The old French text of the *chansons* is placed under the music; but after each number is to be found a modern version from the pen of Dr. Johannes Bolte, of Berlin, for which any who may find the original text occasionally troublesome will be thankful.

Musical Gossip.

MASTER VERNON WARNER gave a pianoforte recital at St. James's Hall last Friday week. He is, we believe, only twelve years of age. In the finale of Bach's 'Italian' Concerto and in Handel's 'Harmonious Blacksmith' his execution was singularly neat, while his playing displayed marked intelligence. He interpreted some Chopin solos as if to the manner born. He appears to have a great future before him. Prodigy performances, as a rule, are not to our taste; but Master Warner's behaviour was so quiet and unaffected, and the selection of pieces which he played so suitable, that this one appearance during the season did not seem in any way harmful.

The Chaigneau Trio, from Paris, gave their first concert in London at the Salle Erard on Friday of last week. The party consists of Mlles. Thérèse, Suzanne, and Marguerite Chaigneau, skilful performers respectively on the piano, violin, and violoncello. Tested in Schumann's Trio in F, Op. 80, the three artists won good opinions, their playing being bold and confident, while much attention was paid to points of expression. Solos were contributed by each of the sisters, Mlle. Thérèse introducing some new and clever variations for pianoforte from the pen of M. Camille Chevillard, all being played with intelligence and vivacity of style. The cellist's performance of Marcello's Sonata was also decidedly effective, the tone being rich and full, and execution adequate.

MISS VERA MARGOLIES, who has studied for some years under Mr. Oscar Beringer at the Royal Academy of Music, gave her first pianoforte recital at St. James's Hall on Monday afternoon. She grappled fairly successfully with Tausig's tedious transcription of Bach's Toccata and Fugue in D minor. Beethoven's Sonata in D minor, Op. 31, No. 2, was rendered with precision, taste, and considerable feeling; the last movement, however, proved less successful. The young lady, still in her teens, boldly attempted Schubert's Fantasia in C, and though certainly overweighted, she played with rare *aplomb* and intelligence. If she continues to study carefully she ought to become a really good pianist.

The programme of the Delius orchestral concert at St. James's Hall on Tuesday evening was devoted exclusively to the compositions of Mr. Fritz Delius. His music, thoroughly modern in character, displays vivid imagination, and in spite of much that sounds like wild rhapsody, in spite of much that is forced and even ugly, there is manifestation of power. In trying to avoid the Scylla of commonplace, a composer may, indeed, easily fall into the Charybdis of confusion. The first piece was a fantasia for orchestra entitled 'Over the Hills and Far Away,' and, excepting for one or two harsh effects, the music was poetical and generally interesting. There were strong moments in two movements from a suite 'Folkeraadet,' especially in the Marcia, and in a symphonic poem 'The Dance goes on'; but these movements as a whole proved disjointed, of patchy effect. In a setting for baritone, chorus, and orchestra of the 'Mitternachts Lied' from Nietzsche's 'Also sprach Zarathustra' discord reigned supreme, and yet even here one felt that it was excess of art, over-painting in gloomy colours. The difficult solo part was ably sung by Mr. Douglas Powell. Mlle. Christianne Andray sang five Danish songs, with orchestral accompaniment; of these, 'Irmelin Rose' and 'On the Seashore' were particularly refined and unconventional. The programme ended with excerpts from an opera 'Koanga,' in which Madame Ella Russell, Miss Tilly Koenen, and MM. Vanderbeeck, W. Llewellyn, and Andrew Black took part. The orchestra was under the vigorous control of Capellmeister Alfred Hertz, of the Opera House, Breslau. Mr. John Dunn

played in his best manner a Delius Fantasia for violin and orchestra; the music on the whole is vague, and the end peculiar.

THE Alma Mater Male Choir, which includes past and present students of the Royal Academy of Music to the number of twenty-four, with Mr. H. R. Evers as conductor, offered an interesting programme at the second public concert in the Banqueting Room at St. James's Hall on Tuesday evening. Gounod's Mass in C minor, Op. 1, was carefully and intelligently rendered, and Schubert's 'Great is Jehovah' was sung with fine energy, the tenor solo being assigned to Mr. Whitworth Mitton, who acquitted himself with credit. Sir A. Sullivan's 'The Long Day Closes,' Mendelssohn's 'Vintage Song,' and a new and effective part-song, 'The Lotus Flower,' by Mr. George R. Senior, a member of the choir, were also presented with praiseworthy earnestness and attention to detail. M. Emile Sauret played Vieuxtemps's 'Fantasia Appassionata' for violin with his usual skill and ability.

AN attractive concert in aid of the Rev. E. Bane's Home for Destitute Boys was given at St. James's Hall, under the direction of Signor Arditi, on Wednesday afternoon. Madame Albani, just returned from South Africa, sang 'Sweet Bird' from 'L'Allegro ed Il Penseroso' with great success; the important flute obbligato part was well played by Mr. D. S. Wood. Among other things Mr. Santley sang with wonderful tone and martial spirit 'Non piu andrai.' Madame Beatrice Langley played the slow movement and finale from Mendelssohn's Violin Concerto with skill and taste. Mlle. de St. André and Signor Caprile also took part in the concert.

MENDELSSOHN'S 'Elijah' will be given by 3,000 performers at the Crystal Palace on June 24th, under the direction of Mr. August Manns. The principal vocalists will be Madame Albani, Miss Clara Butt, and MM. Ben Davies and Santley.

MR. ROBERT NEWMAN regrets to announce that Dom Lorenzo Perosi is compelled to abandon his proposed visit to London in consequence (so it is stated in a telegram) "of a call from the Vatican, Rome, to assist Consistory and Council American Bishops." The priest-composer might, we think, have first kept faith with Mr. Newman and the London public, and afterwards have lent his no doubt valuable assistance to the bishops.

'SIGHT-SINGER'S AIDS,' Part III., 'The Major Keys,' by Mrs. A. L. Mackechnie, has been published by Messrs. Leonard & Co., to whom Messrs. Robert Cocks & Co., on giving up business, transferred Parts I. and II. (the Major and Minor Modes). This method is slowly but surely winning its way with choir-masters as a really royal road to sight-singing.

THE production of Herr Max Schillings's opera 'Ingwelde' at Berlin under the direction of Herr Zumppe appears to have met with much success. Dr. Otto Lessmann in the *Allgemeine Musik-Zeitung* of May 26th notices the work at some length. Both in the libretto and in the music he recognizes the strong influence of Wagner; but he looks upon Schillings as a composer of undoubted talent, who promises great things in the future.

PERFORMANCES NEXT WEEK.

- SAT. Sunday Concert Society, 3.30 and 7, Queen's Hall.
 MON. The Herbert Sharp Trio, 8, Queen's Small Hall.
 OPERA. 'Faust,' 8, Covent Garden.
 TUES. Irene Szilassy's Concert, 8.15, Queen's Hall.
 RICHTER Concert, 8.30, St. James's Hall.
 PATI Concert, 3, Albert Hall.
 MISS Pauline St. Angelo's Pianoforte Recital, 3, St. James's Hall.
 OPERA. 'Die Walküre,' 8, Covent Garden.
 MILLS. Louise and Jeanne Doute's Vocal Recital, 8.30, St. James's Hall.
 MISS Tora Hwass's Pianoforte Recital, 3, St. James's Hall.
 MISS Editha High's Concert, 8, St. James's Hall.
 WESTMINSTER ORCHESTRAL CONCERT, 8, Westminster Town Hall.
 ADELA VERNE'S ORCHESTRAL CONCERT, 8.30, Queen's Hall.
 OPERA, Covent Garden.
 THURS. Mr. Rudolf Zwintscher's Second Pianoforte Recital, 3, St. James's Hall.
 FRID. Mr. Gordon Tanner's Violin Recital, 8, St. James's Hall.
 OPERA, Covent Garden.

SAT. Mlle. Chaminade's Vocal and Pianoforte Recital, 3, St. James's Hall.
 OPERA. 'Der Fliegende Holländer,' Covent Garden.
 SAT. Wagner Concert, 3, Queen's Hall.
 OPERA, Covent Garden.

DRAMA

The Tragic Drama of the Greeks. By A. E. Haigh, M.A. With Illustrations. (Oxford, Clarendon Press.)

THE subject of this volume is as fascinating as any which the whole field of literary history presents. For in it is not the early history of all tragedy which possesses any dignity and vitality? No one can thoroughly enjoy Shakespeare or Calderon who has not studied the extant drama as perfected by the three great playwrights of Hellas, and gained some acquaintance with the principles of their art, their methods and distinctive characteristics. For the satisfactory treatment of so momentous a theme there is need of the keenest literary instinct and the most intimate sympathy with Hellenic life and thought. These qualifications Mr. Haigh can hardly be said to possess in a conspicuous manner, nor does he display the firmness of judgment which should impart confidence to his readers. For instance, they are told that "the essential difference between the plot of the ancient and the modern tragedy lies in the treatment of the catastrophe. The object of the modern poet is to envelop it in secrecy, and to keep his audience in doubt and suspense until the close of the play"; and this assertion is supported by a quotation from Lope de Vega which is worthy of Mr. Vincent Crummies: "Conceal the *dénouement* till the last scene.....When the audience know the result they turn their faces to the doors, and their backs on the actors from whom they have nothing more to learn." If this were true, no tragedy could survive a first night and the revelations of next morning's papers, while revivals of old favourites would be ruinous. On the next page we find a mild palinode. In certain modern classical dramas "the general issue is well known," but "the manner of the conclusion may excite as much curiosity as an unknown story." Here the "manner of the conclusion" ought to mean the detail of the last scene, but appears to mean the latter portion of the drama generally. The "essential difference" in question pervades the whole plot. Instead of simplicity, concentration, intensity, and directness, a typical modern tragedy would display diffuseness, perplexity, and intricacy, combined with comparative laxity as to unity of action. In spite of the above-quoted statement, the correct view can be extracted from Mr. Haigh's pages. Shakespeare's 'Julius Cæsar' and the 'Trachiniae' of Sophocles suggest at once that the treatment of the catastrophe is only an accidental, and not an invariable point of contrast. A more important element of difference in the treatment of the *dénouement* than that on which Mr. Haigh has laid stress is this—that, speaking generally, the ancient drama describes struggles and deaths, while modern drama exhibits them.

With regard to the early evolution of the drama, one interesting point has not been brought out with sufficient clearness. In the pre-Thespian dithyramb the chorus conducted the lyrical narrative, while the dialogue was devoted to comment thereon;

but in tragedy the parts are reversed. It is not known whether this important change was due to Thespis or was in inception before his time, as may be inferred from Aristotle's *ἡ μὲν (τραγῳδία) ἀπὸ τῶν ἐξαρχόντων τὸν διθύραμβον*. On pp. 6 and 7 Mr. Haigh asserts positively that in the dithyramb "every diversity of feeling found expression"; but on p. 21 we find "Probably, therefore, we shall not be far wrong" in assuming the dithyramb to "have been susceptible of a great variety of emotion." Here our author is disturbed by Aristotle.

With regard to the views of Euripides on religion a similar fluidity is produced by Dr. Verrall's paradoxes. Sober criticism must affirm that the first, second, and last object of Euripides was to write good plays, not to ventilate rationalistic opinions. It may fairly be assumed that Euripides made his characters represent the plain Athenian citizen of his day when they state or discuss problems of being and of human life, only to dismiss them as mysteries which need not affect religious faith and practice. The chorus in the 'Helene' cannot discover *ὅτι θεός, ἡ μὴ θεός, ἡ τὸ μέρον*, yet very soon comes the practical conclusion *τὸ θεῶν δ' ἔπος ἀλαθὲς ἦν*. Mr. Haigh seems inclined to take this view; but he halts, and says:—

"It is easy to exaggerate the extent and purport of his [Euripides'] criticisms. To represent him, after the fashion of many scholars, as an uncompromising opponent of the national religion, and as a satirist who was perpetually throwing contempt on the materials with which he had to work, is hardly justified by the facts of the case."

"Many scholars" could find in Pindar and Sophocles criticisms on the "grosser superstitions of the time" as trenchant as anything uttered by Euripides, though they are naturally more frequent in the more casuistical poet. Our author is firmer in his opinion that Euripides attacked "oracles and divinations, and the whole tribe of seers and soothsayers." This is a specimen of easy exaggeration. The state of the case is that Euripides is a little more explicit than earlier poets in exposing the danger of relying on divination. He evidently believed that the divine oracle was true, but that the professional interpreter might be incompetent or corrupt, while the inquirer might mistake the purport of an honestly transmitted utterance. Of course he regarded many soothsayers as impostors. Earlier poets had complained that, oracles notwithstanding, the future was hidden from mortals. Our weather reports demonstrate that any science or practice of prediction must always be subject to hostile comment. Mr. Haigh cites the 'Ion' to illustrate Euripides's resentment against Delphi for the Spartan bias of the managers. Now that play, regarded as a whole, is manifestly a tribute of affectionate reverence for the Apolline oracle, and Orestes says, *ὦ Λοξία μαντείε σὸν θεσπιμαρτόν | οὐ ψευδόμεναις ἦσθ' ἄρ', ἀλλ' ἐτίγνυμι*. It is, perhaps, significant that in the passage from the 'Helene,' vv. 744-60, the example given of a useless soothsayer is Calchas, who, according to legend, was not a first-rate diviner.

It is disappointing to find the stale

criticism of the *post-mortem* portion of the 'Ajax' reproduced after having been convincingly exploded a full generation ago by Prof. Jebb, for to ignore Prof. Jebb's views is positively reprehensible. The following remarks on the character of Philoctetes (p. 159) evince a remarkable lack of sympathy with Sophocles, his race, and the heroic type of Hellas:—

"He shows a childish vanity in regard to his sufferings; longs to prove to Neoptolemus 'how brave he had been,' by showing him the cave where he had lived in solitude; and is afflicted by nothing so much as by the news that Greece had never heard of his misfortunes."

Mr. Haigh must have forgotten, when he penned these words, that to the sociable, talkative Athenians prolonged isolation would seem the most terrible of tortures, and that the heroes of the Iliad are addicted to tears and self-praise.

Paul Lange and Tord Parsberg. By Björnsterne Björnson. Translated from the Norwegian by H. L. Brækstad. (Harper & Brothers.)—It is difficult to guess the precise meaning of this dramatic rebus. We have a dim inkling that it is meant to be an attack on modern politics for spoiling men made for better things; but we should not like to take a bet upon it. The hero, Paul Lange, is an ex-minister of State, who rescues his former chief from a vote of want of confidence by a telling speech, which embroils the speaker with both political parties—why we have been unable to discover. Apparently everybody thinks that he should not have defended his chief, because "the old man" once behaved shabbily to him, a somewhat childish method of reasoning among grown-up politicians. But, in fact, every one in this curious play seems to be at cross-purposes with every one else, and again and again one asks oneself in amazement what on earth they are all "driving at." Lange himself is a neurotic sentimentalist, mere wax in the hands of anybody who takes the trouble to mould him. He is perpetually making and breaking promises with no very obvious reason. His enemies insinuate that he has been bribed with the post of Ambassador to London for his saving speech; but whether the post in question had anything to do with the matter is not quite clear. Finally, after making elaborate preparations for his bridal tour with the eccentric but affectionate Tord, he blows out his brains in consequence of receiving a mysterious political telegram, the purport of which is not communicated, and the author, through the mouth of the heroine, evidently regards him as "a good man" and "a martyr" for committing this gratuitous act of cowardice. It is all very queer and very Norse. The translation is more accurate than spirited; we miss throughout the point of the numerous caustic repartees which, in the original, remind us that, whenever he condescends thereto, Björnson can still be brilliant.

A CONTEMPORARY SONNET TO VITTORIA ACCORAMBONA.

On the title-page of the original edition of Webster's 'White Devil,' published in 1612, the heroine, Vittoria Corambona, is described as "the famous Venetian Curtizan." I have recently come across a contemporary allusion to her, of a very different kind, in a book belonging to Mr. Arnold Dolmetsch, "Il Ballarino di M. Fabritio Caroso da Sermoneta. In Venetia, Appresso Francesco Ziletti. MDLXXXI." The book is a treatise on dancing, with the lute music in Italian tablature, and, in the first part, the music for another instrument, probably a viol. Each dance is preceded by a dedicatory sonnet, the explanation of the dance follows, and afterwards the music. The book is dedicated

"alla Serenissima Signora la Signora Bianca Cappello di Medici, Gran Duchessa di Toscana," and there are separate dedications to members of the Colonna, Sforza, Cenci, Borghese, Gonzaga, and other great Italian families. On p. 103 is the following dedication: "All' Illustra Signora, La Signora Vittoria Accorambona, Gentildonna Romana":—

Nascon tra delicate, e liquide onde
Ninfe, che ferman col suo viso li Sole,
E sanna' oprar con sue sante parole,
Che l'acqua resti, e a suo piacer ch' inonde.
Nascon tra le più fresche, e verdi fronde,
E Driade, e Amadriade, ch' ogn' un cole,
Ornat di foretti, e di viole,
Qual scrivon, che a nessuno son seconde.
Non Ninfa Tu, non Dea: ma Donna nata,
E a queste tutte togli pur il vanto
Gentil Vittoria, tanto sei pregiata.
Del sol la luce non m' offende tanto,
Come la beltà tua, da cui turbata
L' alma ne vien, mort' io, languido il canto.

ARTHUR SYMONS.

Dramatic Gossip.

DURING the summer holiday of Mr. Charles Wyndham his theatre will pass into the hands of Messrs. Henry A. Lytton and Stanley Cooke, who will produce a farcical comedy by Mr. George Arliss, entitled 'The Wild Rabbit.' This is, presumably, the same piece as 'The White Rabbit' of the same author, played on the 23rd of January at the Grand Theatre, Wolverhampton. In the following October Mr. Charles Frohman will produce a version of 'La Dame de Chez Maxime,' in which Mr. Seymour Hicks will appear. Mr. Wyndham's farewell at the Criterion will take place in 'Rosemary.'

In addition to 'Cyrano de Bergerac' M. Coquelin will be seen at afternoon entertainments in 'Tartufe' and 'Les Précieuses Ridicules,' and in 'Mademoiselle de la Seiglière.' When, after a fortnight, he is joined by Mlle. Jane Hading and other artists, he will, according to present arrangements, revive 'Plus que Reine' and other pieces. Mlle. Hading will, of course, reappear as Joséphine and M. Coquelin as Napoléon.

SIR CHARLES YOUNG's drama 'Jim the Penman' was revived on Monday at the Princess of Wales's Theatre, Kennington, with Mr. W. L. Abingdon as the hero, Mr. Anson as Baron Hartfeld, Mr. Charles Sugden as Capt. Redmond, and Miss Vane as Mrs. Ralston.

'CUPID AND THE PRINCESS' is the title now substituted at the Lyric for 'L'Amour Mouillé.'

'WOMAN AND WINE' was withdrawn last Saturday from the Princess's, at which 'One of the Best,' by Messrs. Seymour Hicks and George Edwardes, was revived on Thursday, with Mr. Robert Lorraine in William Terriss's part of Dudley Keppel.

'THREE MEN IN A FLAT' is the title of a farcical comedy which will in due course replace 'A Good Time,' which has been withdrawn from the Opéra Comique.

THE AVENUE Theatre has been closed during the past week for rehearsals of 'Pot-Pourri.'

A MISCELLANEOUS entertainment was given on Tuesday afternoon at the Prince of Wales's Theatre for the benefit of Miss Jennie Lee, who in its course reappeared as the crossing-sweeper Jo.

'HALVES,' a domestic comedy founded by Dr. Conan Doyle upon a novel of the late James Payn, will be given on Thursday at the Garrick Theatre.

MISS DAVIES WEBSTER has translated Goldoni's comedy 'La Locandiera,' and is going to produce it with slight modifications at the Victoria Hall in Archer Street, on Monday the 12th and Tuesday the 13th. Miss Webster will enact the heroine, and Mr. Cleveland the Cavaliere.

'THE UPPER HAND,' a three-act comedy of Messrs. Charles Windthrop and Walter Lisle, produced on Monday afternoon at Terry's

Theatre, is a conventional and rather amateurish work which furnished opportunity for a good piece of acting by Miss Fanny Brough in a not very well-conceived character. It was received with favour, but is not likely to be heard of again.

AFTER a long and depressing illness, Miss Edith Heraud died in London at the close of last week. A daughter of the late John A. Heraud, poet, critic, and dramatist, whose biographer she this year became, she made her debut at Richmond as Juliet so early as 1851. After playing in various country towns, she was Marina in Phelps's revival at Sadler's Wells in 1854 of 'Pericles,' receiving a warm tribute of praise from Prof. Henry Morley and other critics. She had previously been seen on December 14th, 1852, at the Olympic, under Farren, as Julia in 'The Hunchback.' On July 23rd, 1855, she was, at the Haymarket, the original Olympia, the heroine, in her father's 'Wife and No Wife.' At the Marylebone she was the heroine of Mrs. Edward Thomas's 'Merchant's Daughter of Toulon.' She also played Ophelia. In 1857, at Sadler's Wells, she enacted Medea in an adaptation by her father of Legouvé's play, and she appeared as Lady Macbeth to Charles Dillon's Macbeth. At the Grecian Theatre she was the heroine of an adaptation of 'Débora.' Owing to delicate health, her stage appearances were few, and she was on the whole better known as a reader. A reading at the Crystal Palace of 'Antigone' was warmly commended. She met with much success as a teacher of elocution. During her later years she sank into a confirmed invalid, earning only a precarious income by occasional contributions to a few periodicals. To the last she received assistance and kindly ministrations from friends, and received a small pension from the Actors' Fund, which afforded her remains a resting-place in the Actors' Acre at Woking. She was also the recipient of occasional grants from the Literary Fund. Her early promise was high, though owing to her very serious affliction it can scarcely be said to have been fulfilled. She was of a most amiable disposition and much beloved by her friends.

A VIENNESE is said to have invented a substitute for applause workable by electricity from the stage. This, if dexterously employed, will lighten considerably the labours of the box-keepers and other stage underlings, to whom more than half the encores and recalls at the theatres are due.

DR. KARL SITTL, who died on May 10th at Würzburg, where he was Ordinary Professor of Classical Archaeology, had scarcely reached his thirty-eighth year, but has left behind him a considerable series of publications. He was only twenty-two when he wrote his 'Geschichte der griechischen Literatur bis auf Alexander den Grossen,' published in three volumes, 1884-7. 'Die Geberden der Griechen und Römer' (1890) will long serve as a necessary book of reference for those interested in the *Mimik* of the classical theatre. His latest publication, 'Dionysisches Treiben im 7 und 8 Jahrhundert,' contained an immense mass of material admirably arranged. "Other scholars," says the *Allgemeine Zeitung*, "will certainly find that Sittl's book has smoothed the way to the archaeological examination of the origin of the Attic comedy."

TO CORRESPONDENTS.—J. C. R.—A. G.—W. J. S.—received.

J. L. E.—The idea is now abandoned.

E. H. B.—Too late.

No notice can be taken of anonymous communications.

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Printed by JOHN EDWARD FRANCIS, Athenæum Press, Bream's Buildings, Chancery Lane, E.C., and Published by JOHN C. FRANCIS at Bream's Buildings, Chancery Lane, E.C.

Agents for Scotland, Messrs. Bell & Bradburn and Mr. John Menzies, Edinburgh.—Saturday, June 3, 1899.